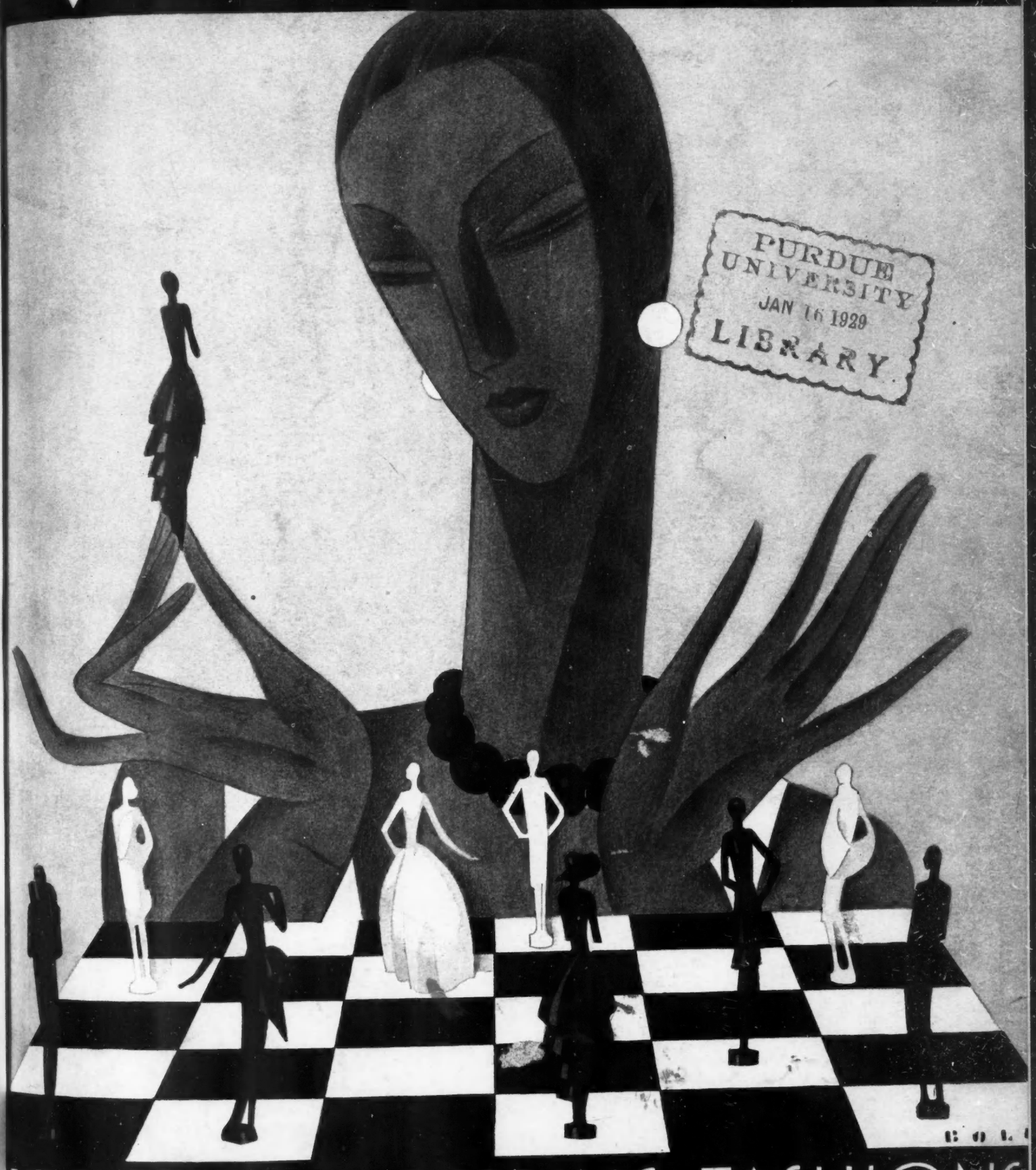
VOGUE



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FORECAST of SPRING FASHIONS

Published Fortnightly

JANUARY 10~1929

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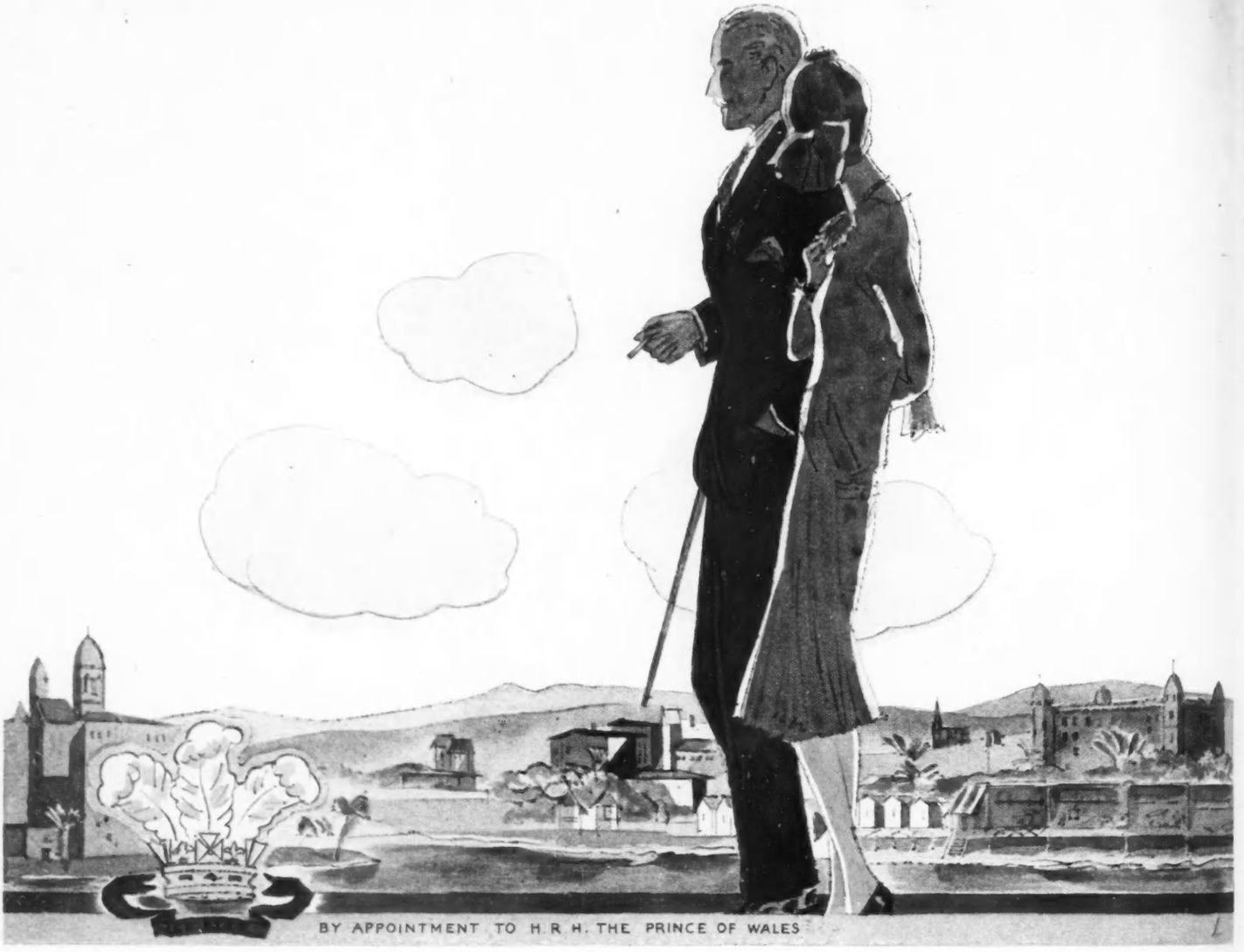

PALM trees, glittering shop windows, sunshine and an azure sea . . . what could be the Riviera without them? Yet society at Cannes is scarcely complete without the presence of that delightful English woman, Lady Ursula Hetherington*. Her beauty is radiant as the dawn. ✤ ✤ Lady Ursula's dressing-room holds one precious product that unlocks partly the secret of her perfect skin. It is a delicate toilet soap, Yardley's Old English Lavender—so pure, so fragrant, so stimulating that for three half-centuries it has been used exlusively by the finest English families. ✤ ✤ Yardley's sheer Face Powder, Lady Ursula employs to protect her complexion from weather of every kind—fragrant as the soap, with the cool perfume of lavender blossoms. Yet these are but two of the famous Yardley products. England's best, they are obtainable anywhere in America. Yardley's Old English Lavender Soap, "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Dusting Powder, $1.50; Old English Lavender, in sprinkler bottle from $12 to $1. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at 40th Street, New York; Toronto and Paris. * *Out of deference to our clientele we have refrained from using actual names.*

Yardley's Old English Lavender Soap

Established 1770

TIFFANY & CO

JEWELERS SILVERSMITHS STATIONERS

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Within a Wide Range of Prices

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FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

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Vol. 73 No. 2
Whole No. 1888

Important Southland Successes Exclusive With Best's

D. & J. Anderson Gingham Frocks and Suits

The Antibes Frock In Wide Wale White Piqué

"La Petite Reine" French Toile De Soie

Tennis Frocks and Sleeveless Dresses

The Antibes Cotton Shirt, Made In England

Len-Glen Ghillie Tennis Shoes

Costume No. 1—Twisted silk head band 3.95. Sun tan tennis frock with Chanel bows, in French toile de soie 35.00. Antibes tennis socks 1.50. Len-Glen English tennis shoes 6.50

Costume No. 2—Little white panama cloche 15.00. Antibes mercerized cotton shirt with short sleeves 5.00. Leather belt 2.95. Silk skirt pleated all round 12.50

Costume No. 3—Stitched linen hat 10.00. Sleeveless Antibes cotton shirt 5.00. Striped sport belt 2.95. Pleated silk skirt 12.50

Costume No. 4—The Chanel frock with starched linen bow copied in D. & J. Anderson gingham. Patent leather belt 25.00. Rough straw hat 4.75. Piqué ghillie oxfords 12.50

Costume No. 5—The Maria Guy beret in white piqué 10.00. The Antibes frock, a double breasted coat model in dead white wide wale piqué 25.00

Costume No. 6—The little white panama cloche 15.00. A London Trades suit in D. & J. Anderson brown and white check gingham with white linen blouse 35.00 and white shoes trimmed with brown 15.00

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London

Best & Co.

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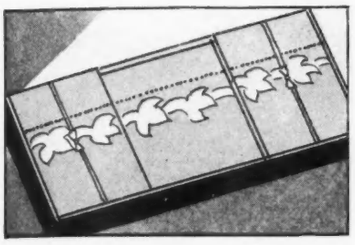
EXTRA QUALITY
MOVEO ET PROFICIO
KNOX
NEW YORK

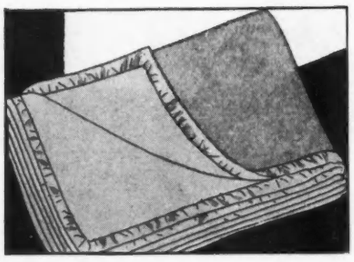
THE lightsome mood of Spring is reflected in the smart line of brim, the perky bow ends, that ornament this Knox Felt. The hat of the dawning season, appropriate culmination of the Spring Costume, it is characteristic in line, in workmanship, of the house of Knox. In all the appropriate shades for Spring. $18.

KNOX
HATS
FOR
WOMEN
711 and 452 Fifth Ave., N.Y.

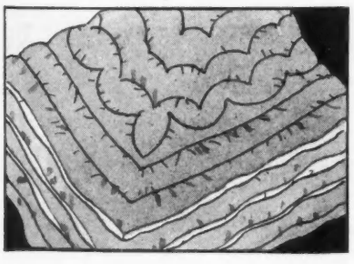
Sumptuous is the table set with a beautifully handmade Belgian filet cloth, $125. Napkins to match, $45 a dozen.



Colored sheets in pastel colors appliquéd in white. Sheet 72 x 108 in. with two cases, $19.50; 90 x 108 in. and two cases, $23.50.



Reversible two-tone all-wool blankets, satin-bound in matching colors, 60 x 90 inches, $25; 72 x 90 inches, $27.50.



Down-filled comfortables, covered in fine satin in lovely new, reversible two-tone color combinations, $39.50.

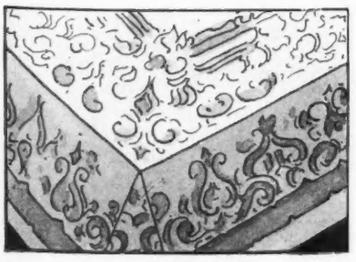
MODERN TROUSSEAUX

The modern bride and the hostess replenishing her household needs are alike delighted with the new trend in appointments for dining room, bed room and bath . . . From the wide assortments here assembled it is a delightful task to choose linens and bed coverings of exquisite design and workmanship, in colors so delicate and subtly blended that complete ensembles may be built around them.

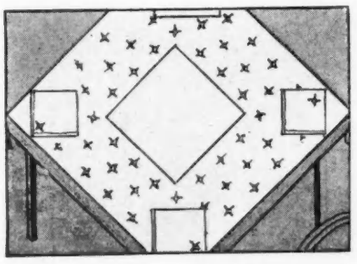
SECOND FLOOR

Lord & Taylor

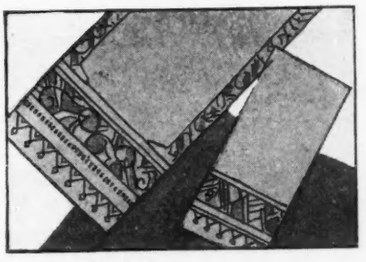
FIFTH AVENUE NEW YORK



Two-toned damask sets, ivory, green, gold, rose, bronze, black, white. Cloth and six napkins, $43.50 to $63 set.



Bridge set of sheer Marchelli linen with green, gold or natural embroidery. Cloth 36 in. square, four napkins, $12.50 set.



Colored linen huck towels in exclusive modern designs. Size 15 x 24 in., $14.50 dozen; 20 x 36 in., $22.50 dozen.

If you would keep your skin lovely-

If you would retain or win back a clear, lovely, fine-textured skin, FRANCES DENNEY offers you a way—simple . . natural . . and delightful to follow.

Just give your skin the daily home treatments designed by MISS DENNEY to keep it *cleansed*, *stimulated* and *nourished*. Nature needs this help from you to awaken the sluggish cells, to lift and firm sagging muscles and to build up the underlying tissues.

FRANCES DENNEY was one of the first of the great skin specialists to recognize this *natural* way to loveliness, and to originate preparations for assisting Nature's own facial treatments.

These preparations of MISS DENNEY are few in number and made of the purest oils, balsams and herbal roots. They are sold only in stores having carefully trained staffs to serve you.

Frances Denney

has written a little book—"The Affairs of Beauty"—which tells you of her treatments and preparations. A copy—with the compliments of the author—may be obtained at any store where her preparations are sold —or by writing to MISS DENNEY in Philadelphia.

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Negligees and Robes Intimes by Mme. Irande

First presentation of reproductions of models by Mme. Irande whose ingenious and exquisite creations are included in the wardrobe of every smart Parisienne.

Illustrated above—an exquisitely cut negligee of charming details in brocaded silk crepe. In pink, pale blue or green—$39.50

Les Ceintures . . . Les Gaines . . . Les Soutiens Gorge . . . *de*

J. ROUSSEL

Can be obtained in Paris only at the Maison Roussel and in New York only at John Wanamaker's

These are the famous garments that mold the figure so perfectly, so elegantly and so comfortably that the *chic* women who wear them will consider no others.

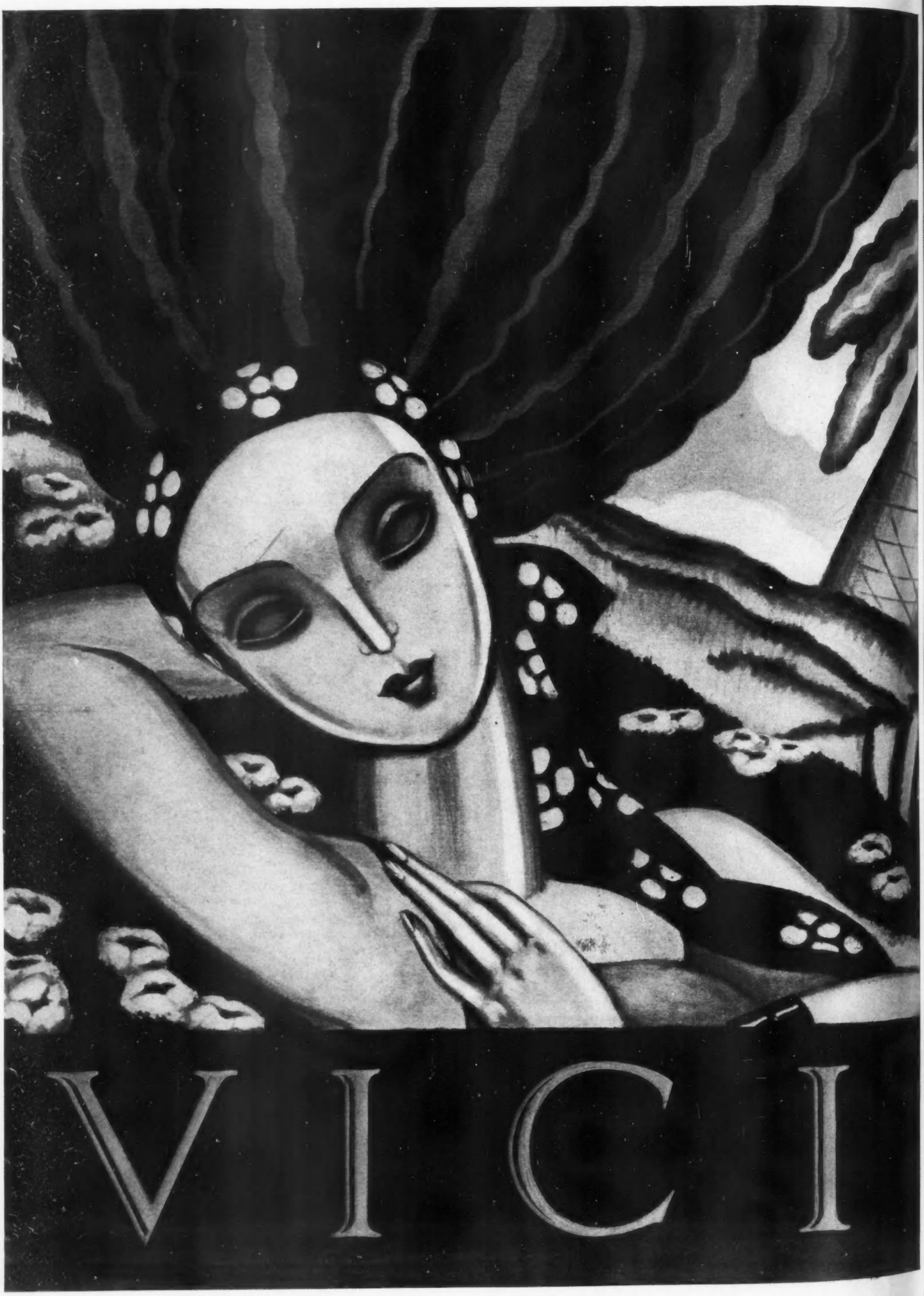
The *Gaine* illustrated above is designed to give a long unbroken line to the larger figure. $32.50; and $75

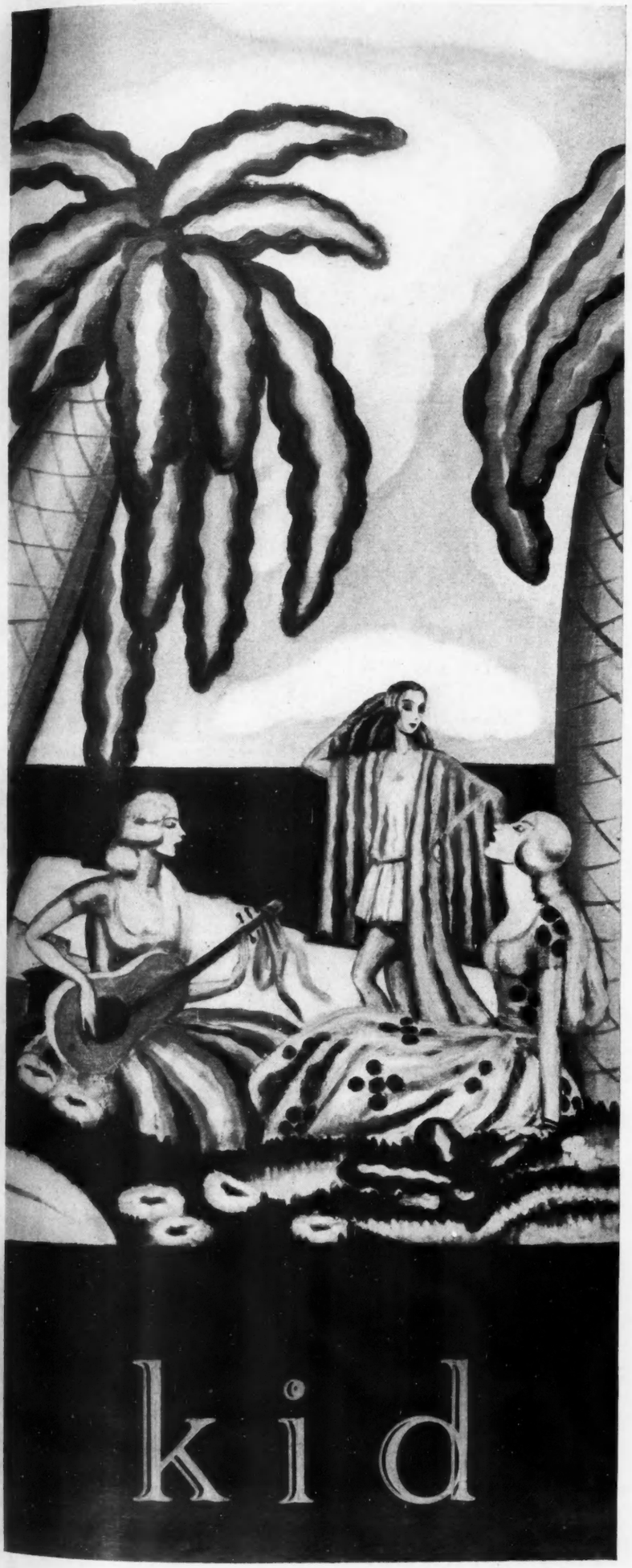
Below left—a soft elastic *soutien gorge* for the figure that needs firm support—$6.50; elastic *ceinture* of fine mercerized elastic—$15 and $18.50

Below right—charming lace *soutien gorge*—$10; garter belt—$12.50

THIRD FLOOR, OLD BUILDING

JOHN WANAMAKER NEW YORK


VICI



The 1929 Shoe Colors!

Chic begins at shoe-level—or it never starts at all. Here are the seven new shades in VICI Kid—with black in its latest, most distinguished form—to complete the spring and summer ensembles that the fashion-wise woman is already planning . . . Walk into the new year smartly—and the rest is easy!

PANAMA—a delicate neutral beige, created for Palm Beach pastels and filmy printed chiffons later.

TAWNETTE—a slightly brownish beige for lighter brown and beige town costumes—neutral enough for the versatile summer shoe that "goes with everything."

SUNTAN—a deep beige, like the smooth gypsy sunburn of the younger set—good in town, and perfect for the stockingless vogue at smart resorts.

LIDO—the new, sophisticated brown for spring—with tweeds, of course, and with the beige or brown ensemble where darker accessories are chosen.

NAVY—the approved deep blue—classic for every woman who wears blue by itself or in the background of a printed silk.

BOTTLE GREEN—dark enough to be practical as well as smart—subtle enough to last—but mixed with the vivacity of spring itself.

BURGUNDY—a rich, full-flavored wine tone, not too bright for town but with a sparkle in its mellowness for summer prints.

BLACK MAT—dull black, without the dowager touch. It makes the smartest shoe for black town costumes; it reigns supreme in the black and white sports mode, where shiny leathers always fail of chic.

Since color-words are vague at best, and half a tone may mean the difference between right and wrong—don't depend on reading these descriptions and buying from memory . . . Look inside the shoe! . . . If the Lucky Horseshoe's there—you'll know the maker has used VICI Kid. The color's right—no doubt about it now. And quality to match is also yours.

ROBERT H. FOERDERER, INC.
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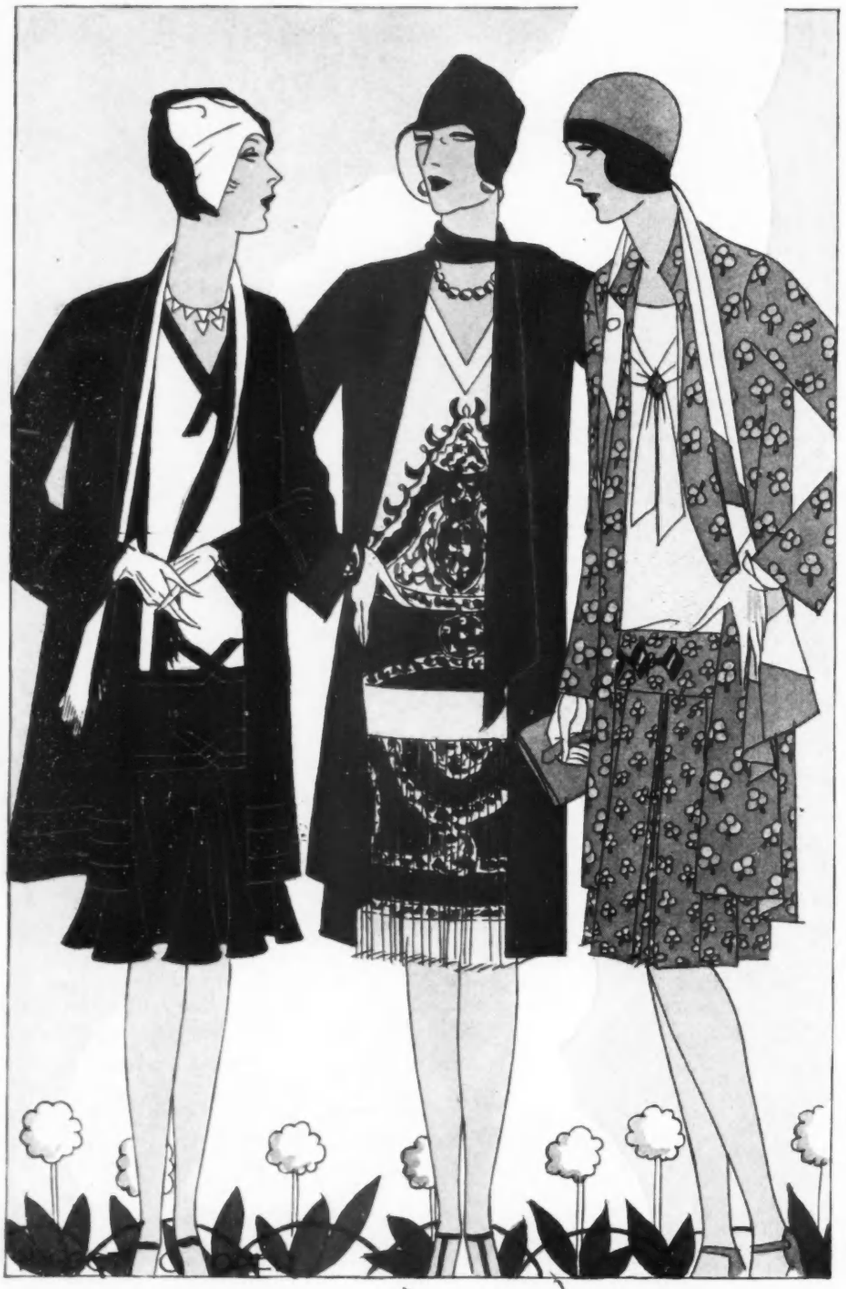

"SPRING'S COMING" —AND FASHION PROPHESIES—

Ensembles—Imperative for street wear . . . for formal or informal afternoons. All lengths of jacket . . . all types of frock—but always the ensemble.

Prints—"Twin Prints" . . . the same design, in one size for the frock, a larger size for the jacket. Gay large prints on chiffon . . . small dark-toned prints for town-wear.

Color contrast—By the use of two divergent shades — strikingly different—Fashion marks the new costumes as —spring, 1929!

Each youthful, exclusive model of the new Barbara Lee spring collection—$39.50.

Barbara Lee

(Left) *The tuck-in blouse, fringed scarf-ends, clever banding, the embroidered monogram—unite in this ensemble for youthful sophistication. Eggshell blouse, with black, green or brown. 14 to 20 years.*

(Center) *From India comes the inspiration for the striking print of this crepe dress, repeated in the lining of the crepe coat. Coat in beige and brown, gray and navy or red and black, with harmonizing dress. 36 to 44.*

(Right) *"Twin prints"—the small one for the pleated skirt, the larger for the coat; color contrast in separate scarf and coat lining—combine in a trotteur ensemble that is newest of the new. Brown and orange; green and green; gray and yellow. 14 to 20.*

(Below) *For immediate wear is this street frock, a small vari-colored print, border trimmed, with pleated skirt panels. Beige, black and copenhagen backgrounds. 36 to 44.*

Barbara Lee Costumes for Women and Misses are shown exclusively at the shops listed here

Brooklyn, N. Y.	ABRAHAM & STRAUS, Inc.
Indianapolis, Ind.	L. S. AYRES & COMPANY
Newark, N. J.	L. BAMBERGER & CO.
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Philadelphia, Pa.	STRAWBRIDGE & CLOTHIER
Cleveland, Ohio	THE WM. TAYLOR SON & CO.

© 1929, By A. M. C.

A youthful white kid tie, cut out for warm-weather success on Southern afternoons. Has the new French heel. Price $12.50

A "Wales" oxford for active sports. Combines white buck with sauterne deerskin in a charming and practical manner. Crepe rubber sole, with leather and rubber heel. Price $12.50

Sea-foam green novelty rep in a design that expresses modernism with moderation has been used for this attractive fabric pump. Has restrained decoration of harmonizing kid. Price $12.50

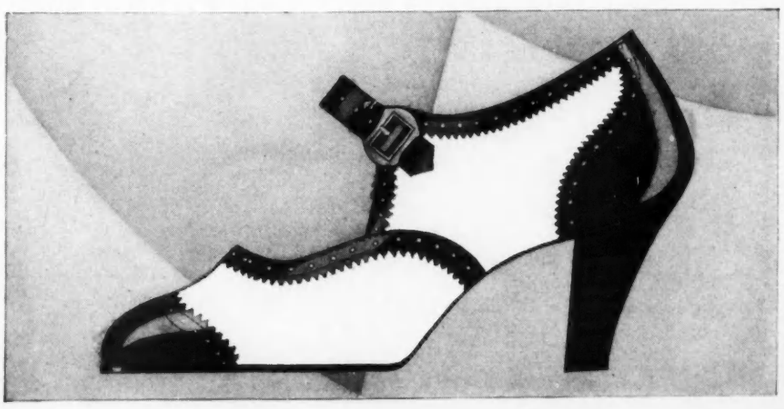
Four shoes, at least, go southward in the wardrobe of the woman who chooses to follow the trend of fashion . . . And having these new Walk-Over designs, the well-attired woman is prepared for winter resorts . . . The wide acceptance of these shoes for Southern wear forecasts their popularity during the spring and summer months . . . May we send our interesting illustrated booklet, "Advance Footwear — De Luxe Models by Walk-Over Fifth Ave"?

WALK-OVER

510 FIFTH AVENUE

PARIS 21 BOULEVARD DES CAPUCINES

LONDON 372 OXFORD STREET W.



This design has a distinct English touch, given by its all-leather heel, its buckle strap, and its smart combination of white buckskin and tan calf. Price $12.50

Chic Coats of Genuine
Swansdown
Genuine Swansdown
PARIS
NEW YORK
REG. U.S.
Custom-Made
A Coat Without This Label
Is Not a Swansdown
Soft . . fleecy . . plastic . . extremely handsome..pleasant to the touch . . with original silhouettes of exquisite grace . . tailored with infinite care . . smart for every informal occasion . . obtainable at fastidious shops throughout the continent . . .
Created Exclusively by
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247 West 37th Street, New York
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KAM-O-LAM
ALL-OCCASION COATS

GENUINE KAM-O-LAM REG. PENDING Tailored by THE HOUSE OF Swansdown NEW YORK

A Coat Without This Label Is Not a Kam-O-Lam

New . . . man-tailored of a unique, recently-created 100% + purewool fabric, which is composed of velvety Camel's Hair, fleecy Angora and softest Lamb's Wool . . . Non-wrinkling, non-shrinking and shower-proof . . . Elegant for every smart sport and social occasion . . . featured by the most fashionable Shops throughout the country. . . .

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Déjà

Inspired by

LELONG—CLAIRE ANY—PATOU
LOUISEBOULANGER
CHANEL VIONNET

All Models

$39.50

For further information address
A. J. Sawville, Déjà, Inc., 550 Seventh Ave., N. Y.
In Canada, Déja, Sommer Bldg., Montreal

Upper Illustrations, Left to Right.

Georgette frock with tiered and ruffled skirt. In Victorian blue, firecracker red, Zulu brown, billiard green and black. After CHANEL.

This two-piece dress of flat crepe, from VIONNET, uses tiny tucks to form a leaf pattern on the blouse. In Jack rose, frosty green, perfect blue and almond beige.

From PATOU comes a three-piece ensemble of sport crepe, printed in checked pattern. In green, purple, yellow, navy and tan, with sleeveless white blouse of crepe de chine.

Lower Illustrations, Left to Right.

After CLAIRE ANY is this two-piece dress of flat crepe, petal-trimmed. In black, red, Boy blue, beige and Paddy green. Also in printed crepes.

LELONG inspired this frock of all-over lace with a cascading jabot. In black, tan and navy.

Inspired by LOUISEBOULANGER is this evening gown of crisp flowered taffeta, in pastel shades of blue, flesh, peach and green.

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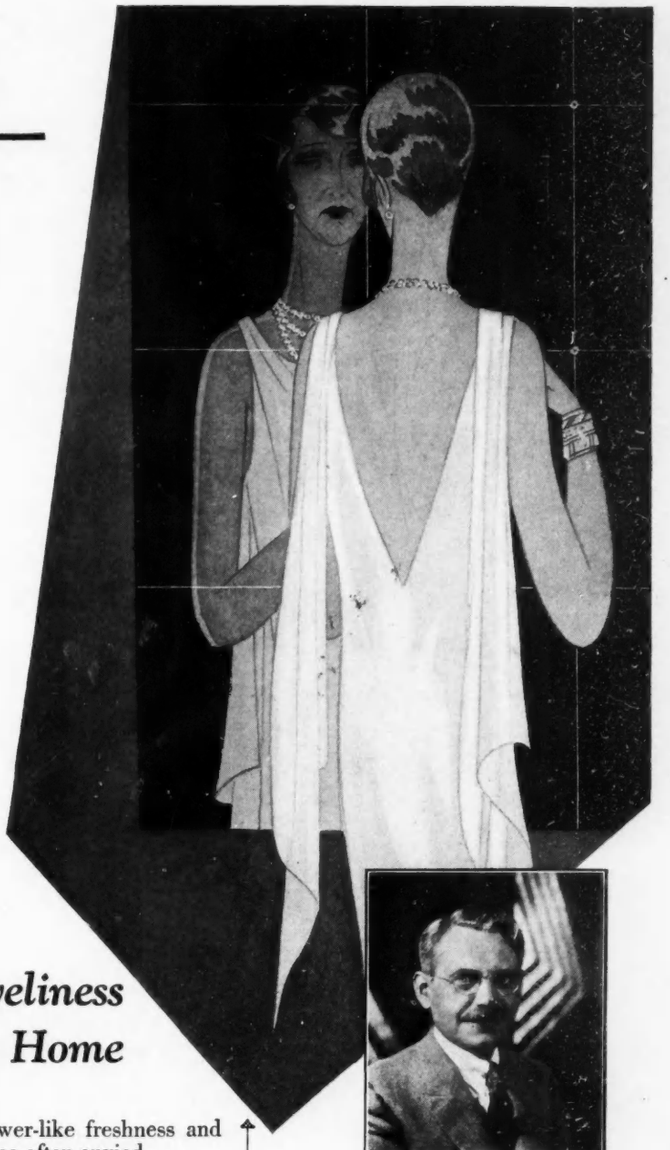
CHARLES OF THE RITZ
Tells How to Banish Ageing Face Lines



"YOUTHFUL freshness and smoothness of skin, freedom from ageing lines, pouches and other blemishes, is simply a matter of scientific care. In your own home at small cost you may now give yourself this care. My beauty creations, the same preparations used in my beauty salons at the Ritz-Carlton, the Plaza and other great hotels, are now sold through leading shops everywhere as well as at my salons. I give them to the world with the assurance that they will bring to every woman a deeper fascination and a more lasting youth."

Charles OF THE RITZ

Now Protect and Preserve Youthful Loveliness Use CHARLES' Salon Preparations at Home

THINK of being able to give yourself in your own boudoir at little expense the identical beauty treatments for which thousands of wealthy and fashionable women go to the CHARLES OF THE RITZ salons. The secret of their amazing youthful loveliness and chic is now yours.

For CHARLES' secret formulas, the result of twenty-five years' beauty practice, have now for the first time been placed on sale at leading department stores and druggists. With each exquisite jar or bottle come full directions for CHARLES' unique beauty treatments. These are the treatments which give to CHARLES' society patrons that "young girl" smoothness and firmness of contour, that flower-like freshness and radiance, which you have so often envied.

Purchase any one of the new CHARLES OF THE RITZ preparations at your favorite shop tomorrow. Apply it according to the simple directions. You will be delighted and amazed at its superiority over anything you have ever used. After even this first treatment you will see a definite improvement. Youthful suppleness, creamy smoothness, flower-petal freshness begin definitely to return. Years seem to drop away *visibly*.

It is but a promise of the radiant youth which CHARLES' has brought to thousands—and can bring to *you* as well.

CHARLES OF THE RITZ *Advises for Home Use*

For Ageing Lines

ANTI-WRINKLE CREAM RITZ—Excellent for dry, shriveled, crepy skin and all lines $2, $3.50

For Large Coarse Pores

PORE PASTE RITZ—Acts to quickly reduce, refine and smooth coarse, rough pores $1.50

For Sagging Skin, Pouches

ASTRINGENT RITZ—To firm and smooth flabby, sagging skin, drooping chin, puffiness $2, $4

For Sallow Muddy Skin

BLEACH CREAM RITZ—Helps keep skin beautifully white and soft. Prevents blackheads $2.50

To End Skin Eruptions

ACNE LOTION RITZ—Dries up and heals disfiguring blemishes often overnight $2.25

For Protection and Powder Base

SKIN BLOOM RITZ—The most luxuriously light vanishing cream, the perfect powder base $1.75

NOTE: If unable to obtain at store, order direct

Write for CHARLES' Beauty Book, The Four Secrets of Youthful Beauty. *CHARLES will also gladly answer any special questions you wish to ask, giving you his personal advice. Address CHARLES OF THE RITZ, Ritz-Carlton Hotel, New York City, Suite 214-E*

CHARLES OF THE RITZ *Preparations may now be obtained at the following* CHARLES OF THE RITZ *salons and leading department stores and druggists everywhere:*

CHARLES OF THE RITZ *Salons: New York*—RITZ-CARLTON HOTEL · RITZ-TOWER · PLAZA HOTEL · BARCLAY HOTEL · GLADSTONE HOTEL · PARK CHAMBERS · *Atlantic City*—RITZ-CARLTON HOTEL · *Boston*—RITZ-CARLTON HOTEL

CHARLES OF THE RITZ

Now Wipe Away Years In Three Short Steps

AS the result of 25 years' experience as Maitre de Beauté to America's smartest women, CHARLES OF THE RITZ has perfected three youthifying preparations which perform seeming wonders. With amazing swiftness they bring back to a dull, lined, ageing skin the vivid radiance and satiny loveliness of youth.

These unique preparations are now for the first time obtainable at leading shops. With them come full directions for CHARLES' special treatments. The three cost only $4.25. Get them and laugh at the passing years.

1. The first preparation is *Lemon Cleansing Cream Ritz,* $1.25. It not only cleanses perfectly, flushing out every impurity, but also refines and whitens. Also its delicate oils keep the skin soft, smooth and supple.

2. The second preparation is *Skin Tonic Ritz,* $1.50. It stimulates the sluggish skin, restoring healthful color, toning and helping lift sagging tissues, reducing coarse pores.

3. The third preparation is *Skin and Tissue Builder Ritz,* $1.50. It is especially recommended to fill out shrunken tissues, preventing lines and pouches. It keeps the skin lovely, firm and full, yet youthfully soft and smooth.

Just three things to buy—and youthful loveliness assured. Begin your rejuvenation today.

SPONSORING THE COSTUME COMPLETE

Blackshire proclaims the harmonious mode . . . . a coat to blend with dress. How delightfully this modern idea of unity in design is expressed in this Blackshire Sport Ensemble. A panel of rich print molded into the unique effect of a two-piece dress with jabot and gracefully falling fold.

Blackshire

GOWNS FOR WOMEN

PARIS
MONTREAL

NEW YORK
LOS ANGELES

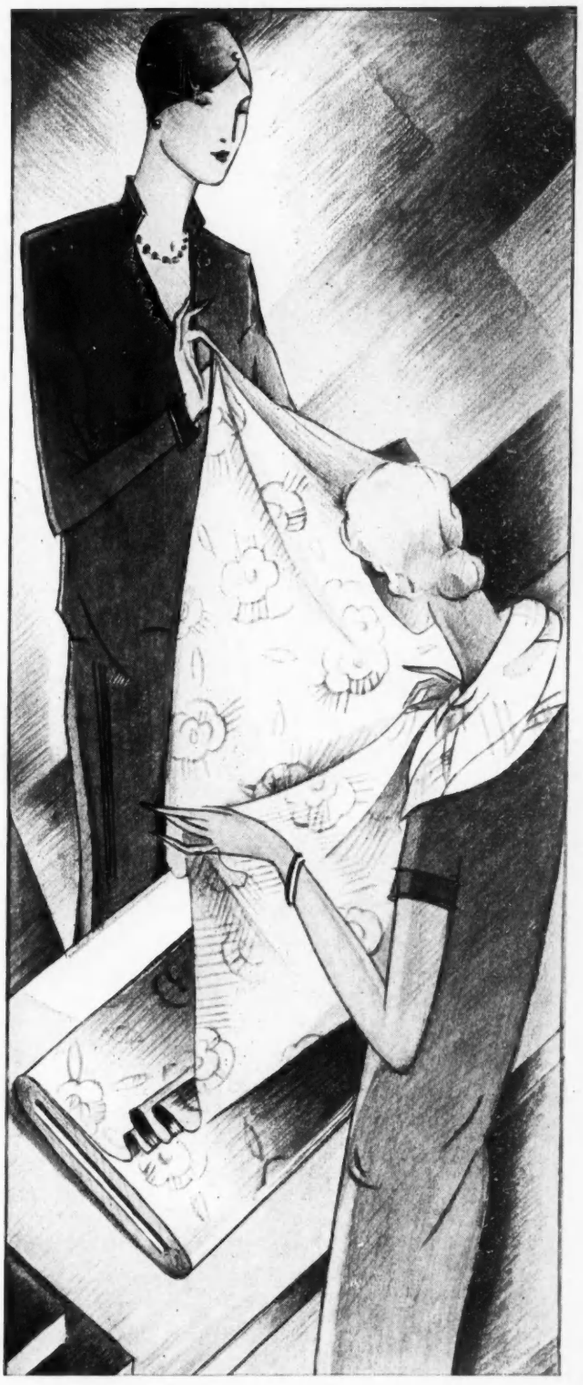
The tailored coat, in charming accord with the style and colorings of the frock, completes the costume in the approved modern manner. A new Blackshire creation for the woman who demands youth, beauty and correct style! *Sold only by the best shops everywhere.*

ENTIRE CONTENTS OF THIS ADVERTISEMENT COPYRIGHTED BY BLACKSHIRE, NEW YORK

IF YOU HAD X-RAYS FOR EYES

you could see for yourself some of the reasons why Bemberg is different

Scientific laboratory tests have been made to insure the strength and elasticity of each tiny filament of Bemberg.



WHEN you go shopping for dress fabrics, your sense of sight and touch quickly tells you that Bemberg has the soft lustre and luxurious texture that compare favorably with fine natural silk. You can feel that it is softer, friendlier to the touch than ordinary materials.

But only a powerful X-Ray could show you the reason. It is the *inner structure* of each of the fine stretch-spun filaments that compose each thread of Bemberg that causes fabrics of Bemberg to act differently from other textiles when they are worn, washed or ironed. The nature of this *inner structure* can not be detected by the eye alone.

This invisible difference in the inner structure of the Bemberg filaments makes it safe for you to wash and iron fabrics of Bemberg without any special precaution. Garments of Bemberg are not injured with the heat of the iron as are so many fabrics of a similar appearance.

One of the largest stores in America has kept a record of underthings and hosiery of Bemberg sold to thousands of customers over a period of six months. No complaints have been received as to washing or wearing qualities.

Ask to see fabrics and garments of Bemberg at your favorite store and make your own test of the exceptional satisfaction and service which Bemberg can give you.

Bemberg

REG. U. S. PAT. OFF

"Bemberg is a soft, white, silky yarn made from pure fibres, spun into very fine threads, by an exclusive, stretch-spinning process, which gives it unusual strength and elasticity. It has a natural lustre similar to silk and contains filaments of the same number and fineness."

AMERICAN BEMBERG CORPORATION
180 Madison Avenue, New York City

Please send me a booklet, samples of fabrics made of Bemberg and a twist of Bemberg Yarn as it comes from your mill in Tennessee.

Name _____

Address _____

According to leading NEW YORK *stores*

FASHION STREETS OF THE WORLD
Fifth Avenue, New York

Fashion Welts

of the tie or oxford cut are highest in fashion favor this season

Tailored footwear calls for tailored details such as Diamond Brand Visible Eyelets

"LOOK FOR THE ◇ LITTLE DIAMOND"

FASHION WELTS derive their name from the Goodyear Welt process of attaching upper to sole. Shoes made by this process, whether walking shoes for country wear or featherweight kid and suede for more formal daytime occasions, retain their original shapeliness for the life of the shoe. Next time you are fitted to a pair of shoes, ask, *"Is this a genuine Fashion Welt?"*

UNITED FAST COLOR EYELET COMPANY
BOSTON, MASSACHUSETTS

DIAMOND BRAND *Visible* FAST COLOR EYELETS

Wee Women Ensembles and Coats for Spring

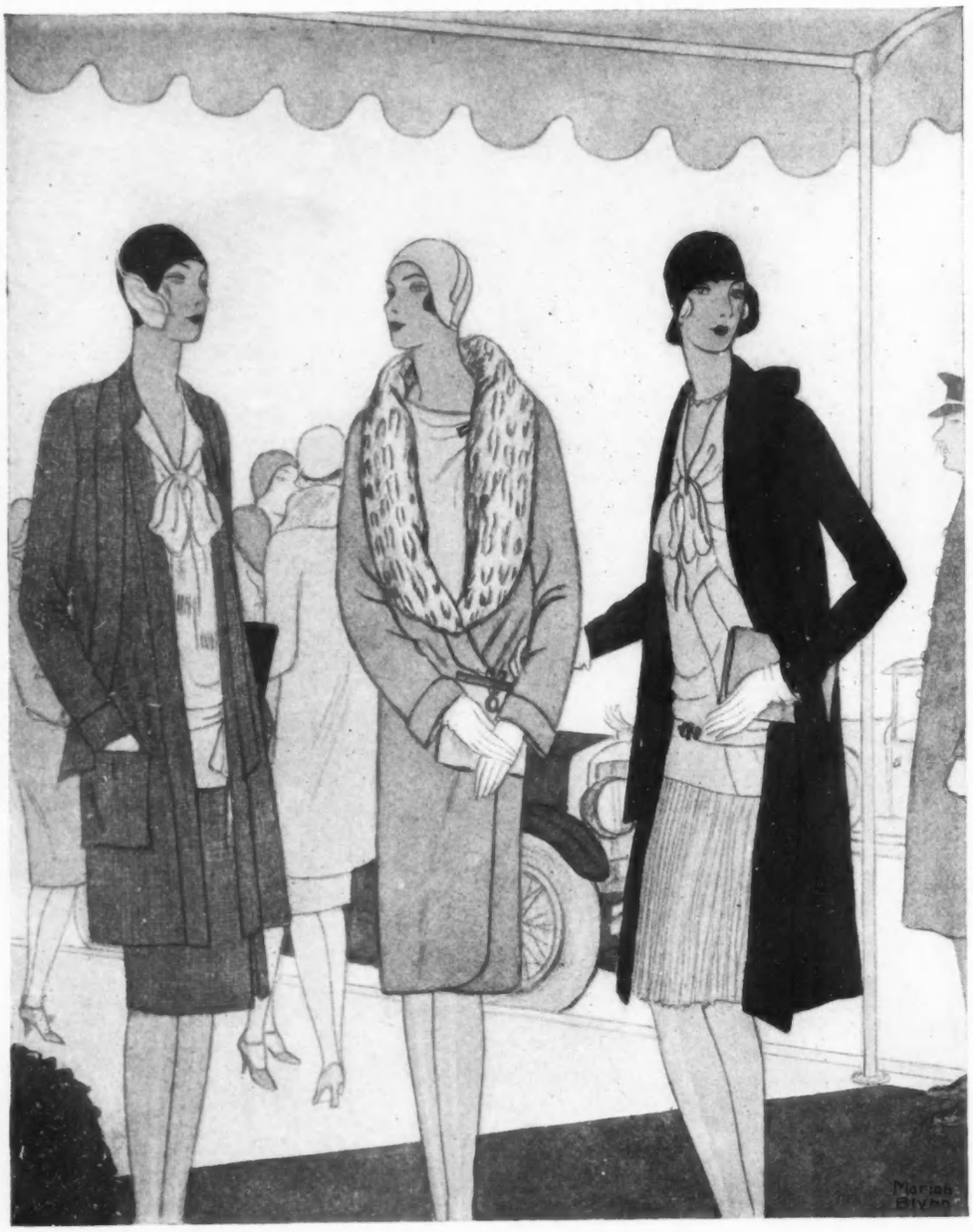
Unless you have worn one you don't know how perfectly satisfying a coat can really be—*especially if you are difficult to fit. Wee Women* Coats and Ensembles fit instantly without alterations—and are styled, in the Paris manner, to please the most fastidious taste. A *Wee Women* Coat makes a smart and wise addition to one's wardrobe.

Shall we send you a booklet of new Spring creations?

Wee Women
REG. U. S. PAT. OFF.
COATS AND SUITS FOR LITTLE LADIES

1372 BROADWAY [*Sadowsky Building*] NEW YORK

Made in Montreal, Canada by SMITH-COPPELMAN CO.



Two Spring ENSEMBLES And a NEW COAT

The very first sign of gay spring's returning . . . the new Debley coats, worn so smartly by slim young things. These three outstanding models, selected at the Paris mid-season openings, interpret the final word of that chic city—in feather-soft materials, in crisp lines, in everything that marks them as distinctly fresh and new.

Debley coats are all especially designed for the smart Miss or Junior Miss. They are sold at moderate prices, by the leading shops listed on this page. If a convenient store is not included write for further information to

DEBLEY-498 SEVENTH AVE.-NEW YORK

Left—Model 146. A smart semi-sport ensemble of softest tweed is completed by a flat crepe blouse in contrasting color, tied up loosely in the front by a fringed bow. The three-quarter length coat has a throw-tie of self-material looped at the back of the neck—a new detail of the spring coats.

Center—Model 147. A straight little wrapped coat is the most chic choice for spring. This one is developed in fine basket-weave, and collared in baby leopard—one of the most popular furs at the Paris mid-season openings. A seam runs the entire length of the back. Silk lined.

Right—Model 148. A distinctive ensemble of fine basket weave for formal occasions, combines a seamed coat trimmed with a scarf of self-material with a flat crepe frock in contrasting color. The dress is tied up in front with a soft bow from which radiating tucks form a sunburst pattern, and it has an all-round fine side-pleated skirt and buckled belt.

DEBLEY

COATS for the MISS and JUNIOR MISS

New York City, N. Y.
FRANKLIN SIMON & CO.
Chicago, Ill.
MANDEL BROS.
Boston, Mass.
JORDAN MARSH CO.
Aberdeen, Wash.
GEORGE J. WOLFF
Akron, Ohio
THE M. O'NEIL CO.
Albany, N. Y.
MUHLFELDER'S
Allentown, Pa.
THE ADAMS CO.
Altoona, Pa.
THE WILLIAM F. GABLE CO.
Atlanta, Ga.
CHAMBERLIN-JOHNSON-DUBOSE CO.
Baltimore, Md.
HUTZLER BROS. CO.
Battle Creek, Mich.
GILMORE BROS.
Beaumont, Tex.
ROSENTHAL DRY GOODS CO.
Big Spring, Tex.
ALBERT M. FISHER CO.
Binghamton, N. Y.
DOYLE KNOWER CO.
Birmingham, Ala.
THE LOUIS SAKS STORE
Bloomington, Ill.
MAYER-LIVINGSTON CO.
Bloomington, Ind.
THE VOGUE
Brownsville, Pa.
WRIGHT-METZLER CO.

Buffalo, N. Y.
THE WM. HENGERER CO.
Butte, Mont.
SYMONS DRY GOODS CO.
Canton, Ohio
LEFKOVITS
Charleston, W. Va.
TELFORD'S
Charlotte, N. C.
J. B. IVEY & CO.
Cincinnati, Ohio
THE GIDDING CO., INC.
Cleveland, Ohio
THE MAY CO.
Columbia, S. C.
CABANISS
Covington, Ky.
THE JOHN R. COPPIN CO.
Dallas, Tex.
SANGER BROS.
Davenport, Ia.
PALAIS ROYAL
Dayton, Ohio
DONENFELD'S
Denison, Tex.
C. A. JONES CO.
Denver, Colo.
THE MAY CO.
Des Moines, Ia.
PALAIS ROYAL
Detroit, Mich.
THE PARISIAN CO.
Dubuque, Ia.
PALAIS ROYAL
Easton, Pa.
THE ADAMS CO.

Elgin, Ill.
JOSEPH C. SPIESS CO.
Elmira, N. Y.
ROSENBAUM'S
El Paso, Tex.
FABIAN STOLAROFF
Enid, Okla.
LOWENHAUPT'S
Evansville, Ind.
SALM BROTHERS
Fairmont, W. Va.
J. M. HARTLEY & SON CO.
Frankfort, Ky.
W. S. FARMER & SON
Ft. Worth, Tex.
W. C. STRIPLING CO.
Grand Rapids, Mich.
HERPOLSHEIMER CO.
Greensboro, N. C.
MEYERS CO.
Greenville, Tex.
C. A. JONES CO.
Greenville, S. C.
CABANISS-GARDNER
Helena, Ark.
WARE & SOLOMON
Houston, Tex.
HARRIS HAHLO CO.
Huntington, W. Va.
PRINCESS SHOPPE
Indianapolis, Ind.
RINKS
Jackson, Miss.
EMPORIUM
Jacksonville, Fla.
COHEN BROS.
Johnstown, Pa.
SCHWARTZ BROS.

Kalamazoo, Mich.
GILMORE BROS.
Kansas City, Mo.
BERKSON BROS.
Knoxville, Tenn.
MILLER'S
Lancaster, Pa.
WATT & SHAND
Lexington, Ky.
WOLF-WILE
Lincoln, Neb.
BEN SIMONS SONS
Little Rock, Ark.
THE M. M. COHN CO.
Los Angeles, Calif.
A. J. HAGGARTY—THE NEW YORK
Louisville, Ky.
STEWART DRY GOODS CO.
Macon, Ga.
BURDEN-SMITH CO.
Madison, Wisc.
SIMPSON GARMENT CO.
Mason City, Ia.
PALAIS ROYAL
Memphis, Tenn.
LEVY BROS.
Meridian, Miss.
MARKS-ROTHENBERG
Milwaukee, Wisc.
FRITZEL'S
Morgantown, W. Va.
THE JONES SHOPS
Mt. Vernon, Ohio
THE J. S. RINGWALT CO.
Muskogee, Okla.
B. E. SPIVY CO.
Nashville, Tenn.
LEBECK BROS.

New Haven, Conn.
BROOKS & CO.
New Kensington, Pa.
SILVERMAN'S
Norfolk, Va.
RICE'S
Oklahoma City, Okla.
KERR DRY GOODS CO.
Omaha, Neb.
HERZBERG'S
Parkersburg, W. Va.
DILS BROS. & CO., INC.
Peoria, Ill.
P. A. BERGNER CO.
Philadelphia, Pa.
THE BLUM STORE
Phoenix, Ariz.
KORRICK'S DRY GOODS CO.
Pittsburgh, Pa.
GIMBEL BROS.
Port Arthur, Tex.
GOLDBERG'S
Portland, Ore.
CHARLES F. BERG
Pueblo, Colo.
DAY-JONES CO.
Reading, Pa.
HARRIS
Richmond, Va.
DIDENHOVER & DUBOIS
Roanoke, Va.
S. H. HEIRONIMUS CO.
Rockford, Ill.
THE CHAS. V. WEISE CO.
Rome, Ga.
THE FAHY STORE
Rutland, Vt.
ROSS-HUNTRESS CO.

Quincy, Ill.
KESPOH L. MOHRENSTECHER CO.
Sacramento, Calif.
BON MARCHE
Saginaw, Mich.
SEITNER BROS.
Salt Lake City, Utah
Z. C. M. I.
San Antonio, Tex.
THE WOLF & MARX CO.
San Francisco, Calif.
LIVINGSTON BROS., INC.
Seattle, Wash.
LIVINGSTON BROS., INC.
Schenectady, N. Y.
THE CARL CO.
Scranton, Pa.
RICE'S
Sherman, Tex.
MARKS BROS.
Shreveport, La.
FASHION
Sioux City, Iowa
FISHGALL'S
South Bend, Ind.
ELLSWORTH STORE
Spartanburg, S. C.
AUG. W. SMITH CO.
Spokane, Wash.
McBRIDE'S INC.
St. Louis, Mo.
SONNENFELD'S
St. Paul, Minn.
BUSCH BROS., INC.
Stockton, Calif.
THE WONDER
Syracuse, N. Y.
FLAH & CO.

Tacoma, Wash.
LOU JOHNSON
Tampa, Fla.
MAAS BROS.
Terre Haute, Ind.
SILVER'S SPECIALTY SHOP
Trenton, N. J.
LISSNER'S
Toledo, Ohio
FIELDS
Tulsa, Okla.
HALLIBURTON ABBOTT CO.
Uniontown, Pa.
WRIGHT-METZLER CO.
Utica, N. Y.
DOYLE KNOWER CO.
Waco, Tex.
SANGER BROS.
Warsaw, Ind.
G. M. STEPHENSON
Washington, D. C.
W. B. MOSES & SONS
Washington, Pa.
HAL'S
Waterloo, Ia.
PALAIS ROYAL
Wichita, Kan.
SANGER BROS.
White Falls, Tex.
ORCHID SHOP
Wilkes-Barre, Pa.
ISAAC LONG
Williamsport, Pa.
LURIE'S
Wilmington, Del.
BRAUNSTEIN'S
Worcester, Mass.
ULIAN'S
Zanesville, Ohio
DAVIS & DILLEY

Introducing Ram's Head Fabrics to the readers of Vogue

Smartly sophisticated is this charming coat model fashioned from Ram's Head Kashaigne —an advanced expression of the season's vogue.

This Ram's Head Label appears only on coats made from guaranteed all wool fabrics.

Ram's Head Fabric

AMERICAN WOOLEN COMPANY TRADE MARK REG.

GUARANTEED ALL WOOL

SMART tailoring depends largely upon the high quality of the fabric used. *Ram's Head Fabrics* of striking beauty, gracefully follow the lines of the figure. Their fine draping qualities have already earned them high distinction for adaptability to any type of coat while their durability gives you the dependable service you may rightfully expect from any high grade coat. Smart coats fashioned from the genuine Ram's Head fabric are now displayed at the better shops. Look for the label on the coat—the guarantee is on the label.

AMERICAN WOOLEN COMPANY

***Selling Agency*, American Woolen Company of New York, Dept. H, 225 Fourth Ave., New York City**

A HANDBAG IS NO SMARTER THAN ITS FRAME

JEMCO REGISTERED TRADE MARK

MANUFACTURERS who pride themselves on quality as well as smartness know that in Jemco Frames they are assured of *both*. And women who choose a handbag for wear as well as beauty are learning to look for the Jemco diamond trademark—on the frame, near or on the hinge cap. A Jemco Frame is usually proof of a good handbag.

The J. E. MERGOTT CO.

The World's Largest Producers of Ladies' Hand Bag Frames

NEW YORK, N. Y.

Glorious new-Artaff (TRADE MARK REG APPLIED FOR) *made with* TUBIZE

is the covering for this spread and cushion

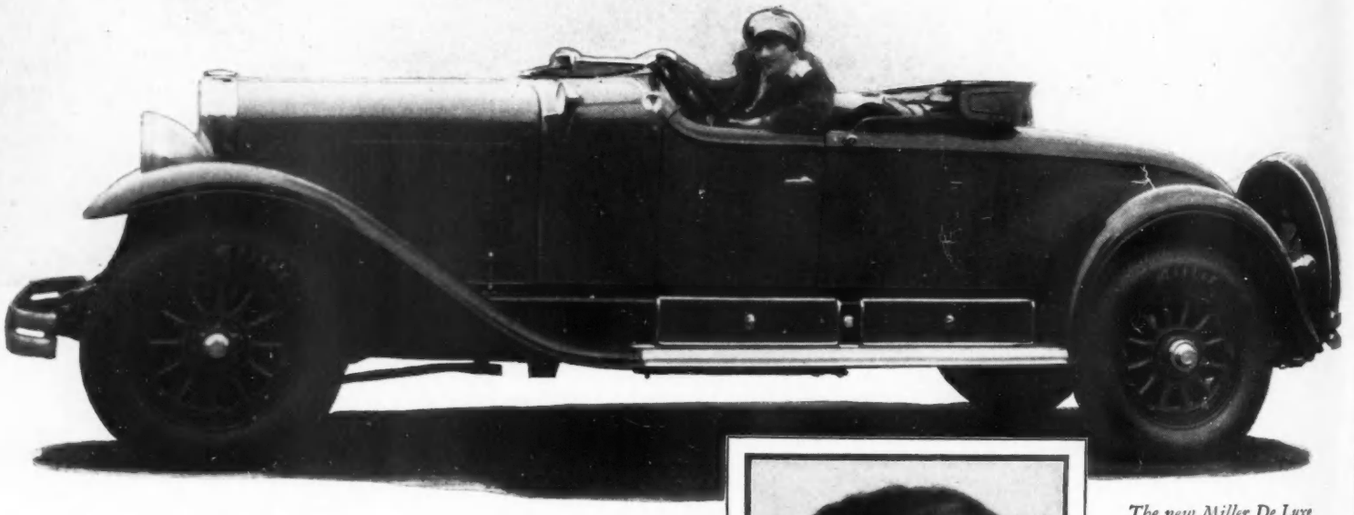
FOR the housewife who must be cautious in her expenditures and desires to furnish her home in the modern manner, Artaff, the new artificial taffeta, meets every requirement of good taste, and artistic decoration. This lovely new fabric is made in gorgeous colors—thirty-two changeable combinations of brilliant shades and also in plain colors including rose, copenhagen, gold, green and black. The Tubize yarn from which Artaff is made permits the creations of these lovely effects.

Adolph R. Levy, 16 East 34th Street, New York, is the manufacturer of Artaff. The material is offered by leading department stores in the piece or made up in bed spreads, bolsters, cushions and other novelties. Specify Artaff when selecting new furnishings.

TUBIZE ARTIFICIAL SILK CO. OF AMERICA
Sales Office, 303 Fifth Avenue, N. Y. C.
Philadelphia, Pa. *Hopewell, Va.*

Tubize
Reg. U. S. Pat. Off.
Brand YARN *Made in U. S. A.*
Pronounced two bees

Irene Bordoni
Prefers Millers
For Safety-Comfort-Excellent Mileage



"My preference for Miller Tires is the result of the safety and comfort they add to my car, and the excellent mileage they give me!"

Irene Bordoni

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.

IN all of Miller's fine qualities, the one most prized by women is this one Miss Bordoni chooses to call "Safety."

Every woman who drives an automobile knows this—getting there and getting back is largely a matter of dependable tires. And who better than a woman can speak with authority in the matter of tire safety?

To millions of women who drive, Millers have brought a new confidence—a new trust in motoring by themselves.

And, in addition, a remarkable economy that neither women nor men can overlook.

In all the tire field, no tire is built of finer materials than Miller. No tire has finer workmanship. No tire has the benefit of keener research, or broader manufacturing experience.

It naturally follows that *your* experience with Miller Tires will be one of complete satisfaction. One, in fact, that will cause you even to forget you have tires, during thousands of miles of service.

That's why Millers win and hold the respect of women—and are the first choice of men who have a woman's safety to consider.

THE MILLER RUBBER COMPANY of N.Y. AKRON, OHIO, U. S. A.

Miller

TIRES . TUBES . ACCESSORIES AND REPAIR MATERIALS . DRUG SUNDRIES
BATHING WEAR . SHUGLOVS . RUBBER BALLS AND TOYS . MOLDED RUBBER GOODS

North
South
East
West

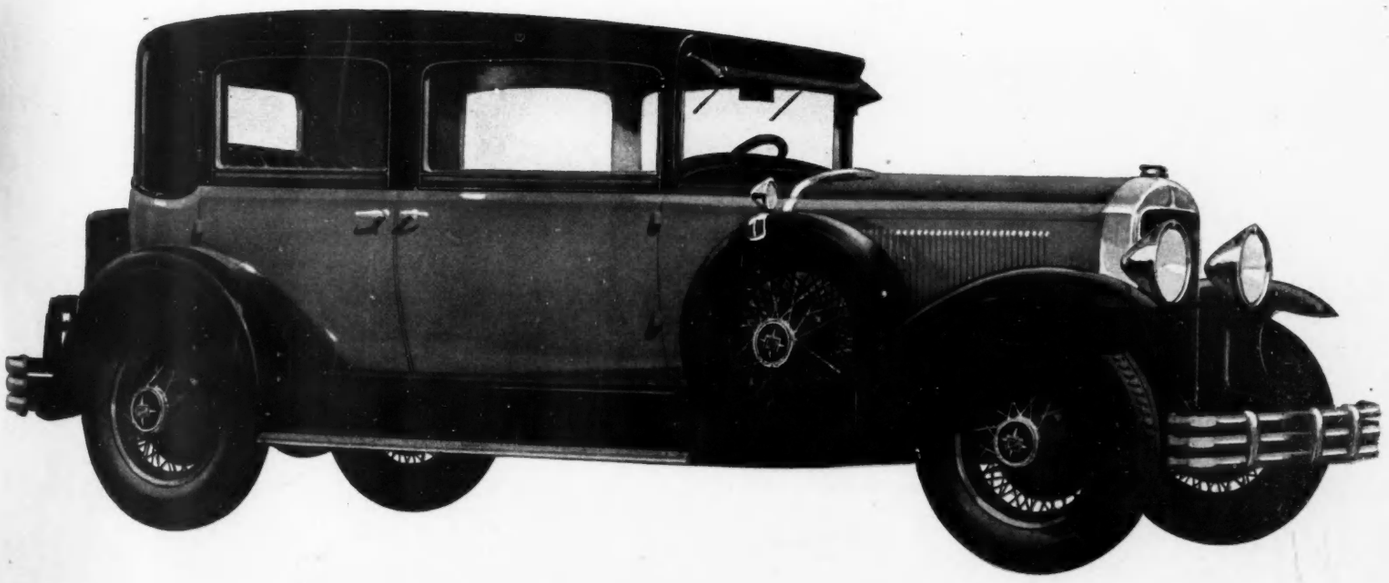
the New Buick is the New Style

Creator of a new style—a new mode—of motor car beauty, the Silver Anniversary Buick with Masterpiece Bodies by Fisher stands today the overwhelming choice of fine car buyers everywhere. North, South, East, West—it is the accepted leader in modern style and performance.

The NEW SILVER ANNIVERSARY

BUICK

WHEN BETTER AUTOMOBILES ARE BUILT
BUICK WILL BUILD THEM



Youth
on thirty seconds a day!

Impossible? But now it's true! Clogged pores, relaxed muscles, tired skin glands, sluggish circulation: these are the enemies that *age* you years too soon. Yet after even one lightning-swift application of PINAUD'S amazing New Cream you can see the first lovely sparkle of reviving Youth!

YOUTH means radiance—but if pores are clogged and stifled, if the blood flows sluggishly under the surface, you will look dull and *old.*

Youth means satiny softness, freedom from lines—but if muscles are relaxed, the surface dry, then the contours of your face will begin to droop, the skin grow rough and lined.

Now—the famous French House of Pinaud has perfected an amazing New Cream which dermatologists declare conquers these very conditions!

For Pinaud's Cream *CLEANSES* more perfectly, scientifically than ever before—completely freeing clogged and stifled pores. Because its magnetic attraction for dirt is exactly ten times as strong as the magnetic attraction of the skin itself!

IT SUPPLES the contour-molding muscles to youthful elasticity, smoothing out premature lines. For its delicate oils resemble more closely the fine natural oils of the skin itself than any ever prepared for a cream before.

IT TONES the whole fretwork of tiny blood vessels and skin glands to normal activity, till your whole face feels awakened, alive, young again!

And the whole amazing process takes only one brief half minute! Swiftly smooth it on, then as swiftly WASH it away! Do it regularly each day and soon your cheek will grow—*and stay*—silken, fresh, alive with vivid youth!

Smooth Pinaud's Cream gently on your face. Instantly it 'floats' all the dust and powder from your pores. Then just WASH both cream and dirt away! For—amazingly—Pinaud's Cream is soluble in water! Now how marvelously smooth and soft, how radiant your skin! Then powder! For after a swift, scientific Pinaud treatment you need neither astringent nor powder base! . . . Try Pinaud's Cream tomorrow! It comes in both Jars and Tubes at leading drug and department stores.

25c WILL BRING YOU ENOUGH OF PINAUD'S AMAZING NEW CREAM FOR TWO WHOLE WEEKS! SEND IT TO PINAUD, DEPT. V-1, 220 EAST 21st ST., NEW YORK CITY. (OR IN CANADA TO 560 KING ST., W., TORONTO, ONT.)

*Name*_____

*Address*_____

Pinaud

PARIS—NEW YORK

Makers of French toilet preparations for more than one hundred and fifty years

COPYRIGHT PINAUD 1929

FRANKO · PRINTS

CREATED · BY ·

JOSEPH · URBAN ·

The Sea-Glade Design
In Vogue Pattern 9634

AND now! JOSEPH URBAN—probably the best equipped man in this country to interpret the modern spirit—brings to FRANKO PRINTS his outstanding sense of color and design executed on the finest silk crêpe.

The exotic beauty of the many scenic effects he has created for our Metropolitan Opera House and, in his lighter vein, the startling daringness of his originations for the famous Ziegfeld Follies—make Mr. Urban the premier colorist and stylist of our time.

Delicate pastel shades...bold pigments...elusive colors—he has caught them all and blended them in superb combinations hitherto undreamed of.

FRANKO PRINTS by JOSEPH URBAN are so new that possibly your favorite retailer does not show them as yet. The genuine bears the full name "FRANKO PRINTS by JOSEPH URBAN" on the selvedge on every half yard of the finest silk crêpe.

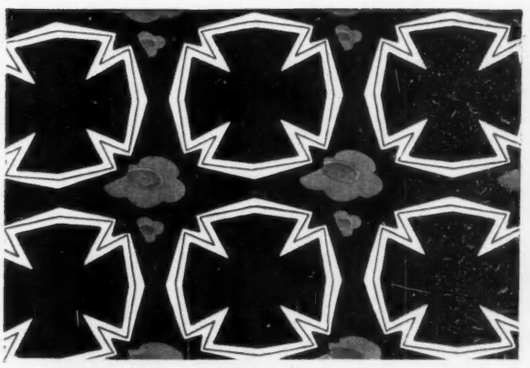
Mail the coupon, giving the name of the store, and we will arrange an immediate showing for you. Tell us whether you wish to see this print vogue for 1929 in the piece or made up in dresses, bags, millinery, shoes, scarfs or parasols.

You will receive from us a free copy of "The Style Booklet" by JOSEPH URBAN.

FRANK SILK MILLS, Inc.
M. J. FRANK & CO., Selling Agents
15-17 WEST 39TH STREET ~ NEW YORK CITY

Design Geometrique
In Vogue Skirt 9624, Blouse 9623,
Coat 9274

IDYL PEER GYNT
Urban's colorful and dramatic interpretation of Grieg's masterpiece. One-fourth actual size of design.



DESIGN L'ETOILE
A modern treatment of the flower and the star, exemplifying the beauty of Urban's conception of simplicity. One-fourth actual size of design.

FRANK SILK MILLS, Inc., 15-17 West 39th Street, New York.
Kindly arrange for me to see FRANKO PRINTS CREATED BY JOSEPH URBAN at this store:

Retailer's Name:.....

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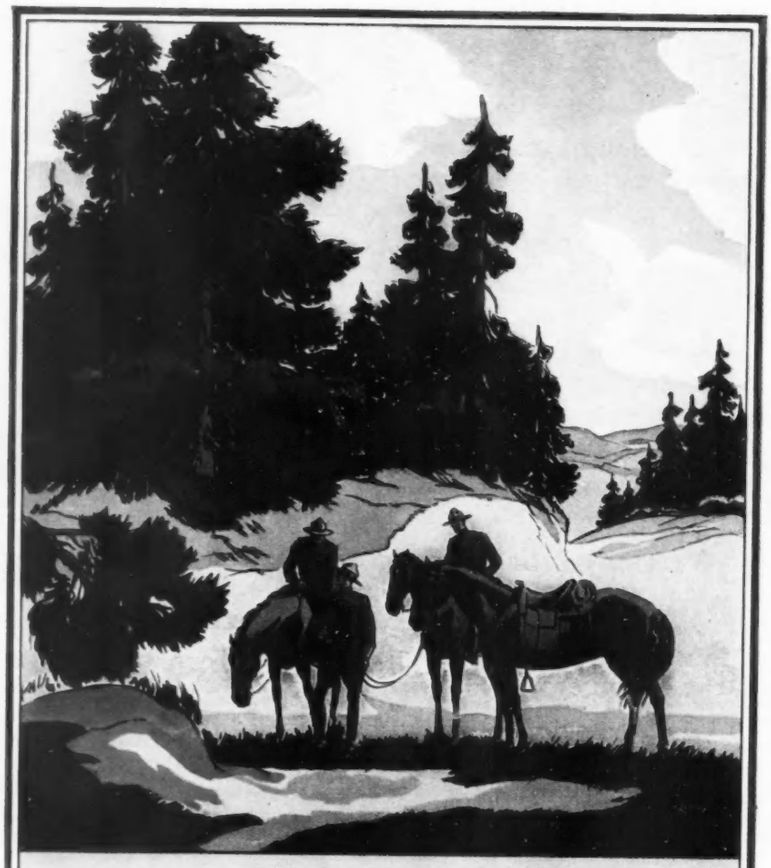
Down from Canada came tales of a Wonderful Beverage



THE LAND OF THE FIR AND THE MAPLE

FOR years and years, visitors to Canada had come back with tales of a wonderful beverage —a ginger ale. They described its exquisite flavor . . . they told of drinking it in the Houses of Parliament at Ottawa . . . at the residence of the Governor-General . . . at the Royal Canadian Yacht Club. "A 'dry' ginger ale," some said. "A bouquet like a rare old wine," was the comment of others. "A subtle ginger taste which is delightful," still others would add. Indeed, it had all of these qualities.

And friends would listen, smacking their lips, and ask, "Isn't there *some* way to purchase this ginger ale in this country?" But the answer was always, "No."

Its marvelous flavor has won it world-wide approval

Finally, however, so insistent became the demand, that it was decided to open a branch office in the United States, and so, in 1922 "Canada Dry" was officially brought to this country. That date marked the beginning of a romantic commercial story.

Today—1929—"Canada Dry" is known the wide world over . . . sparkling with vigor like the air of the Canadian Rockies . . . refreshing as a breeze from the wind-swept pine forests of the Far North . . . clear as a tumbling mountain stream . . . pure as the glinting lakes of Canada.

The approving nod of connoisseurs—from New York to Paris and back around the world —is the story of "Canada Dry" and its success. And the reason is simply this: Here is a ginger ale of basic excellence.

Pure ingredients give "Canada Dry" its distinction

Absolutely pure ingredients are used in "Canada Dry." High-quality Jamaica ginger contributes to its wonderful flavor. It is blended and balanced with care. Exact proportions prevail and hourly check-ups prevent variation from those proportions. A secret process of carbonation enables "Canada Dry" to retain its sparkle long after the bottle is opened. Not containing capsicum (red pepper), "Canada Dry" does not bite the tongue or leave an unpleasant after-effect. Because of its purity, leading hospitals serve it and leading physicians prescribe it.

In quality, in purity, in the witchery of its matchless flavor, "Canada Dry" is indeed the champagne of ginger ales.

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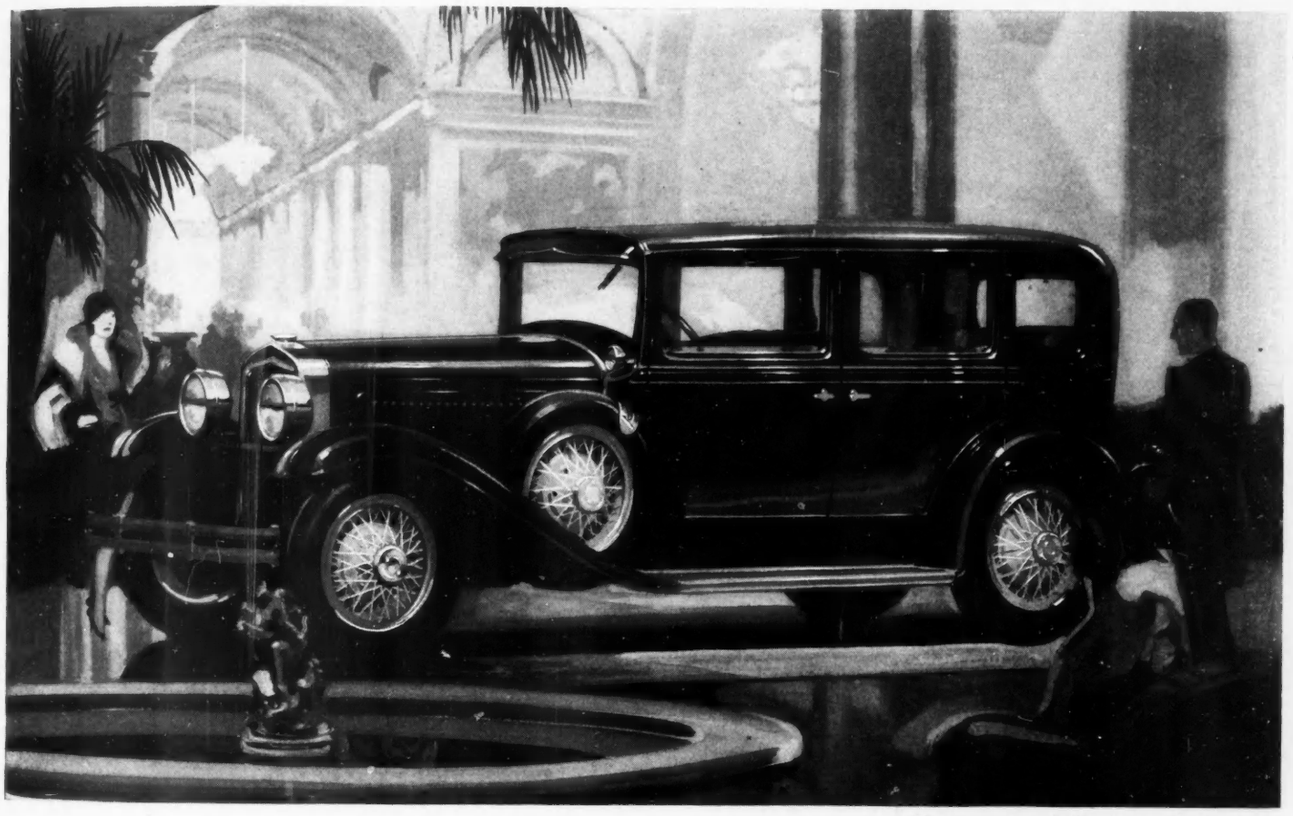
"CANADA DRY"

Reg. U. S. Pat. Off.

The Champagne of Ginger Ales



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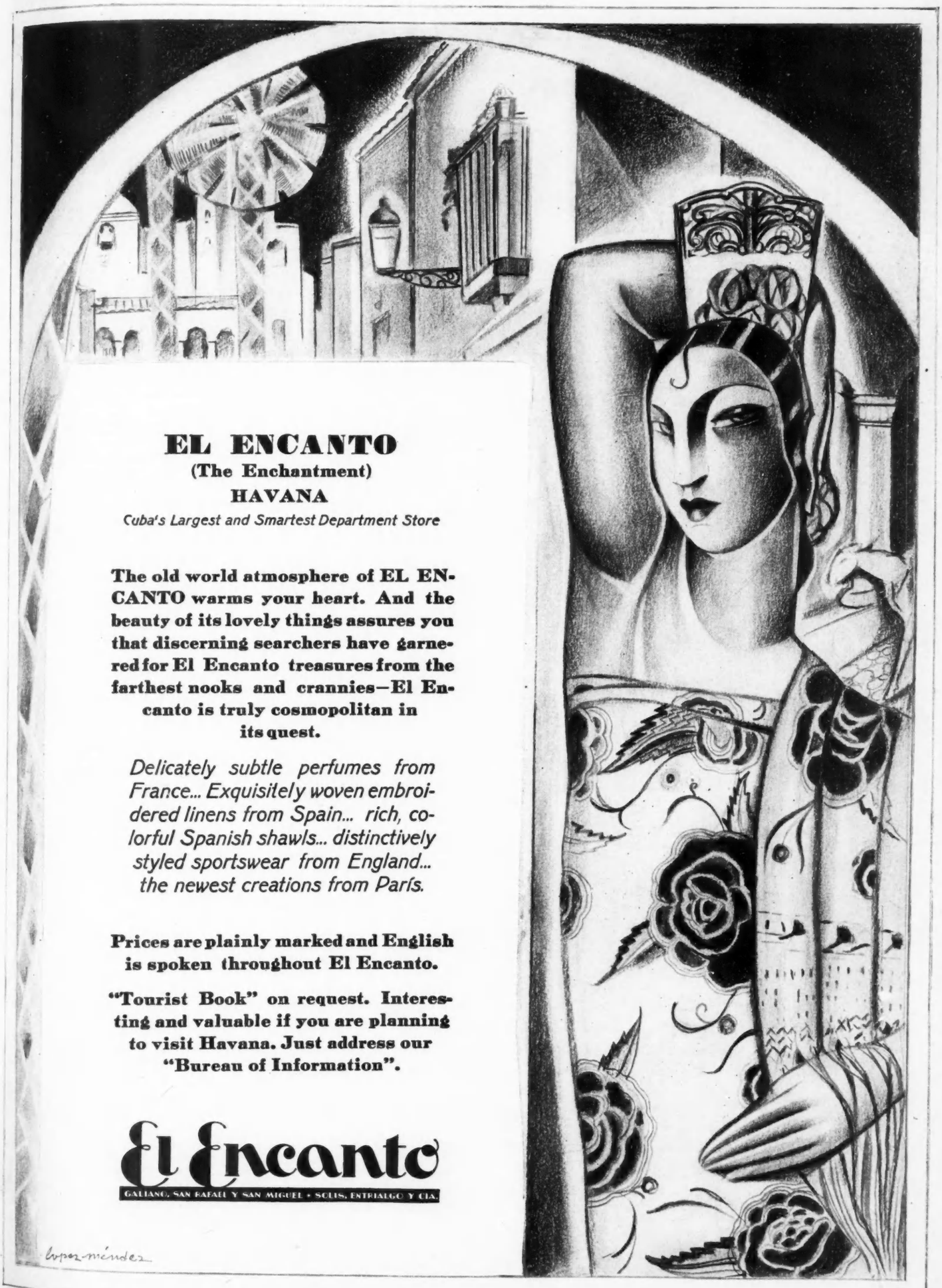

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Are you a NOTHING-TO-WEAR WOMAN?

These sketches from Vogue anticipate the spring fashions and show the tendencies of the new mode. Vogue's fashion information is always the first and the most authentic. Are you taking advantage of it?

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Do you buy on impulse? Have you a closet-full of clothes and scarcely one complete ensemble in the lot? Are you caught on the verge of an important occasion with "nothing-to-wear"? Do you know . . . instantly! . . . what is smart about the two dresses sketched here? Do you recognize the triple jabot effect of the left figure? . . . could you guess it to be a Paquin? . . . when you are told it is in flat red crêpe do you know that red is exceptionally chic this season? Do you know that black-and-white check surah is one of the best things you can possibly put in your spring plans? . . . especially when made into a three-piece suit . . . and do you know how very good the collar and scarf are?

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Vogue will help you plan. Vogue will save you money. The gown you buy and seldom wear is the really expensive gown. Vogue's early, authoritative fashion counsel will help you avoid such expensive fashion mistakes.

The woman who reads Vogue is discriminating, self-critical. She knows her figure, her features, her good points, her bad. She knows what colours and lines she *can't* wear . . . and she knows the ones she can. She knows how to keep her face and figure youthful, how to care for her skin, her hair, her hands. She has an air of detached grace . . . of unstudied smartness. From a tiny investment she has reaped endless dividends of chic . . . of poise . . . of money, saved from extravagant blunders. She has the reputation of being always exquisitely dressed and groomed. She is consulted . . . admired . . . *chic!*

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HIGHWAYS *and* BUYWAYS *of* PARIS

The SHOPS of VOGUE in PARIS

PARIS is full of "modern" shops, filled with fascinating things. In fact, the best modern shops in the world are here. I had thought this might be an exaggeration until recently, when visiting the modern shops of Berlin, where there is a very definite trend in this direction. I discovered the modern things there to be less imaginative and not so well executed as one finds them in the Paris shops.

ONE of the most tempting of these shops is the little corner called "Primavera," on the top floor of the department store Au Printemps, which is reminiscent of the fourth floor of Wanamaker's in New York. Of all the exhibitors at the Autumn Salon, "Primavera" had the most charming collection. I was especially enthusiastic over the modern figures in silhouette made of polished metal—ballet dancers, tight-rope walkers, and famous personalities of the circus—, which were shown in one of their vitrines. No one who comes to Paris and is taken to the "Primavera" ever comes away without an armful of enchanting modern things to take back as presents for friends in America.

MANY beautiful things can also be found at well-known shops like D.I.M., 40 rue du Colisée, at "La Crémail-

(Continued on page 24)

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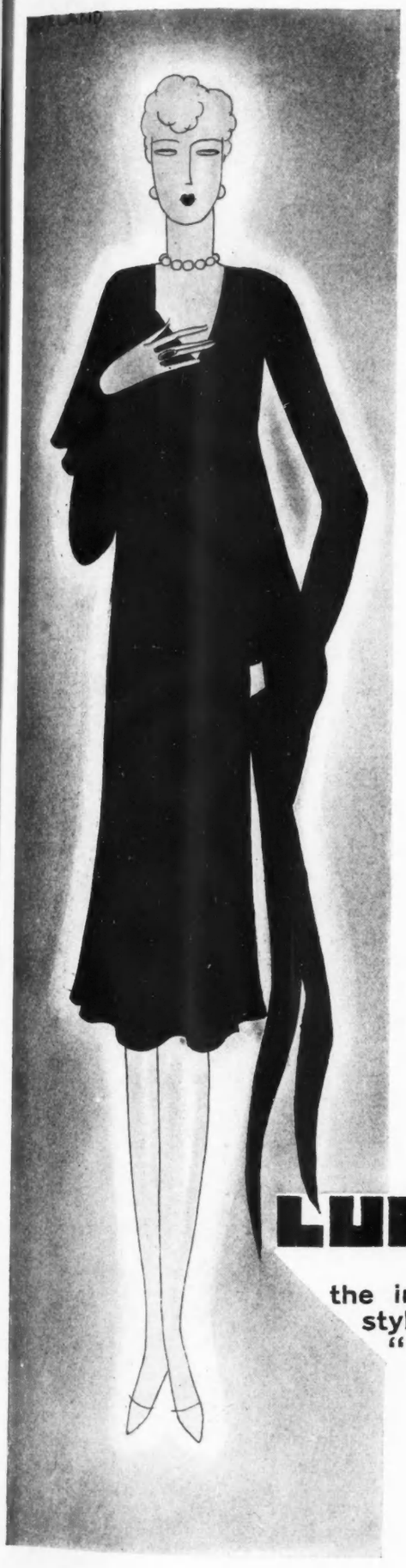

LUCILE PARAY

the inspired interpreter of feminine styles created last season the "scarf-gowns". The striking originality of these models has placed this house in the center of fashionable favor.

▼

8 PLACE DE LA MADELEINE PARIS

The SHOPS of VOGUE in PARIS

HIGHWAYS *and* BUYWAYS *of* PARIS

(Continued from page 22)

lère," and at the "Galeries Jean Désert," the charming shop run by Eileen Grey at 217 rue du Faubourg Saint-Honoré. Here, there are astonishingly beautiful modern lacquer screens, which would fit into a house of almost any period, as well as beautiful rugs of modern weave, mostly in a combination of beige, white, and tête de nègre. Modern articles of this sort, in neutral colours, are so subtle that they take their place among the antiques in a very friendly way. I am not sure but that the combination of modern things with old is not better and more effective than when the whole scheme is entirely modern.

MODERN jewellery, too, is having its share of success, especially with the woman who has heretofore been able to afford only the usual type of good imitation jewellery. Semiprecious stones of little intrinsic, but great decorative value are so effectively used by the "modern" jewellery designers that there is, in a way, more satisfaction in possessing them than in owning even the best imitation of something of far greater value. The new necklaces from Patou's, first seen this summer when he gave them as presents to his guests at a

(Continued on page 114)

The SHOPS of VOGUE in PARIS

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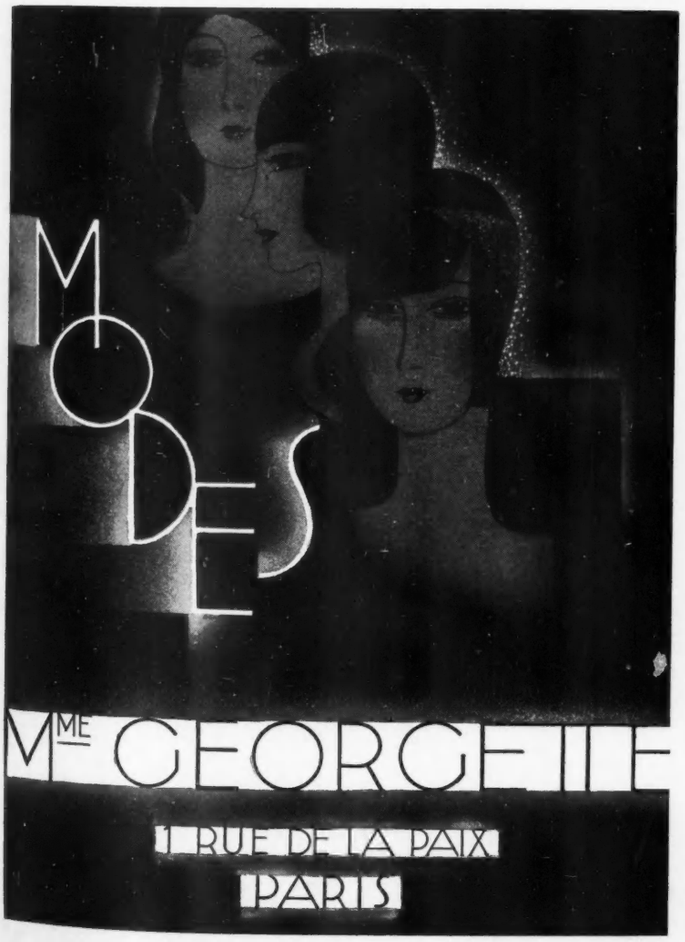

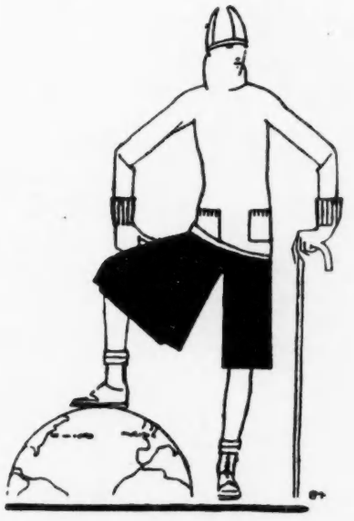

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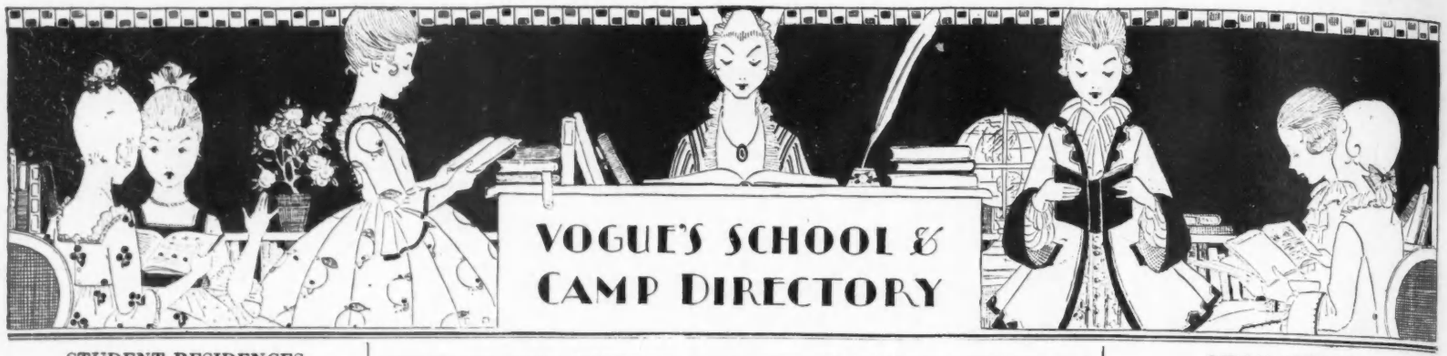

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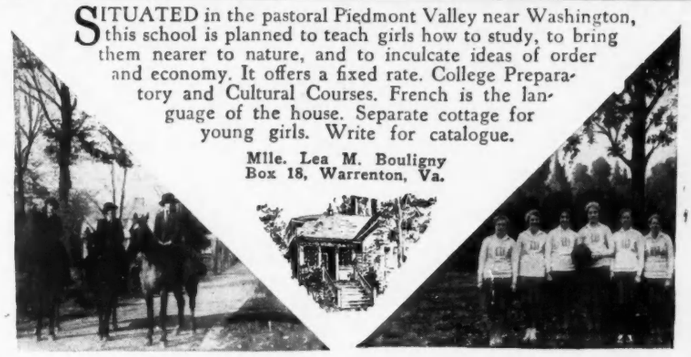

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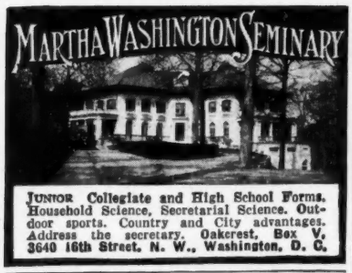

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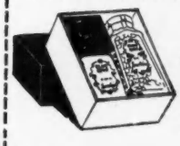

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SOCIETY

Births

NEW YORK

Earle.—On November 28, to Mr. and Mrs. Walter K. Earle (Charlotte Harding), a daughter.

Franklin.—On November 26, to Mr. and Mrs. Philip A. S. Franklin, junior, (Lillian Remsen), a daughter.

Grosvenor.—On December 1, to Mr. and Mrs. Theodore P. Grosvenor (Anita Strawbridge), a daughter.

Keresey.—On November 20, to Mr. and Mrs. H. Donnelly Keresey (Dorothy Kelley), a daughter, Cornelia Frances Keresey.

Pemberton.—On November 27, to Mr. and Mrs. John C. Pemberton (Catherine J. Watjen), a son.

Randall.—On December 1, to Mr. and Mrs. Paul King Randall (Katharine Patteson), a son, Paul King Randall, junior.

Saint Lawrence.—On December 1, to Dr. William Saint Lawrence and Mrs. Saint Lawrence (Katherine Williams), a daughter.

Speiden.—On November 26, to Mr. and Mrs. C. Leith Speiden (Louise Hyde Valentine), a son, Clement Leith Speiden, junior.

Terry.—On December 6, to Mr. and Mrs. J. Hendrick Terry (Theodosia Hatch), a son.

BOSTON

Jackson.—On December 6, to Mr. and Mrs. James Jackson, Junior, (Sally Pratt), a son.

DETROIT

Hock.—On November 17, to Mr. and Mrs. Walter J. Hock (Dorothy Simmons), a son.

Scripps.—On November 17, to Mr. and Mrs. William J. Scripps (Virginia Stanley), a daughter.

Smith.—On November 25, to Mr. and Mrs. Clark Drake Smith (Elizabeth Ann McDonald), a son, Andrew McLellan Smith.

PHILADELPHIA

Biddle.—On November 20, to Mr. and Mrs. Edward M. Biddle (Anna H. Dale), a son, Richard C. Dale Biddle.

Rivinus.—On November 16, to Mr. and Mrs. E. Florens Rivinus (Marion W. Martin), a son, J. Willis Rivinus.

Smith.—On November 5, to Mr. and Mrs. Geoffrey Story Smith (Katherine Coolidge), a son, Kaighn Smith.

Talbott.—On November 11, to Mr. and Mrs. Harold E. Talbott, junior, (Peggy Thayer), a daughter, Pauline Talbott.

Wright.—On November 22, to Mr. and Mrs. Minturn T. Wright, junior, (Anna H. Moss), a son, Frank Moss Wright.

WASHINGTON, D. C.

Hoover.—On November 29, to Mr. and Mrs. Reeve Hoover (Marion Tully), a son, William Gordon Hoover.

Deaths

NEW YORK

Constable.—On December 4, Louise Bolmer Constable, wife of the late Frederick A. Constable.

Dean.—On December 6, at Battle Creek, Michigan, Bashford Dean, husband of Mary Alice Dyckman Dean.

Deaths—Continued

Fisk.—On December 7, at Plainfield, New Jersey, Harvey Fisk, husband of Elizabeth Richmond Fisk.

Fletcher.—On November 28, Frank F. Fletcher, husband of Susan H. Stetson Fletcher.

Guthrie.—On December 3, Henry B. Guthrie, husband of Ada J. McMahon Guthrie.

Hubbell.—On November 21, George Wolcott Hubbell, husband of Cora S. Churchill Hubbell.

Mali.—On December 7, Frances Johnston Mali, wife of the late Pierre Mali.

Paulson.—On December 7, Daniel McKee Paulson.

Rhinelander.—On November 23, at Lucerne, Switzerland, Thomas Newbold Rhinelander, husband of Katherine Blake Rhinelander.

Rounds.—On December 6, Arthur Charles Rounds.

Ryan.—On November 23, Thomas Fortune Ryan, husband of Mary Nicoll Ryan.

Sloane.—On November 26, Catherine Benson Sloane, wife of the late George Sloane.

Vanderhoef.—On December 4, at Greenwich, Connecticut, Fannie L. Thomas Vanderhoef, wife of Harman B. Vanderhoef.

Wisner.—On November 26, Henry Gabriel Wisner.

BALTIMORE

Parr.—On November 28, Laura Jenkins Parr, wife of Ral Parr.

Smith.—On December 2, John Donnell Smith.

BOSTON

Longfellow.—On December 7, Alice Mary Longfellow, daughter of the late Mr. and Mrs. Henry Wadsworth Longfellow.

Engagements

NEW YORK

Aspinwall-Pulitzer.—Miss Bessie Catharine Aspinwall, daughter of Mrs. Theodore T. White, of Great Neck, Long Island, to Mr. Ralph Pulitzer, junior, son of Mr. Ralph Pulitzer.

Bound-Orr.—Mrs. Charles Fiske Bound to Mr. Alexander M. Orr.

Bowker-Cusin.—Miss Alice Bowker, daughter of Mr. and Mrs. Horace Bowker, of Lawrence, Long Island, to Mr. George Jean Cusin, son of Mr. Paul Emile Cusin and the late Mrs. Cusin, of Paris, France.

Dana-Kopper.—Miss Florine Dana, daughter of Mrs. Richard T. Dana, to Mr. William C. Kopper, son of Mr. and Mrs. Philip W. Kopper.

Edwards-Haight.—Miss Helen Margaret Edwards, daughter of Mrs. Oliver Edwards, to Mr. Charles Sherman Haight, junior, son of Mr. and Mrs. Charles Sherman Haight.

Fain-Thomson.—Miss Virginia Fain, daughter of Mr. and Mrs. William Hugh Fain, of Greenwich, Connecticut, to Mr. David Cleghorn Thomson, of Edinburgh, Scotland.

(Continued on page 126)

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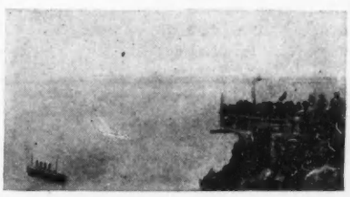

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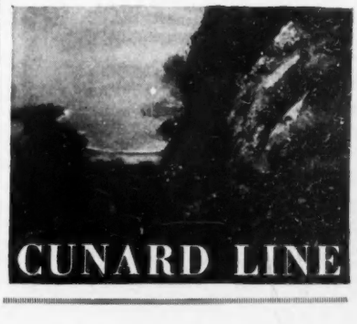

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Right at this season it is good to know that the six brakes on the new Ford are internal brakes. That is, all braking surfaces are fully enclosed for protection against snow, ice, water and mud. This insures efficient brake action the whole year through.

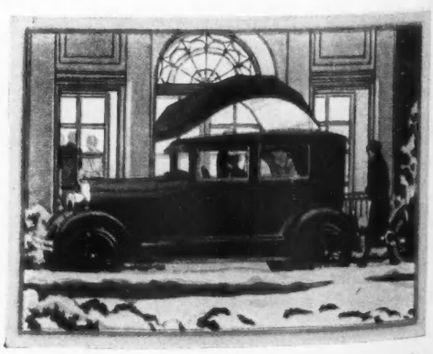
The new Ford is not just a new car, but the expression of an idea—an idea of service. It has been planned and built to bring the benefits of modern, economical transportation to all the people.

To give men the means by which they can do more work and better work and thereby increase their earning capacity. To help women in the equally important business of running a home. To put more achievement and happiness into human lives and to make this a better world in which to live.

Because of this larger purpose, the price of the new Ford is low. In furtherance of it, the entire Ford dealer organization has been specially trained to take care of your car. We believe it is our duty not only to make a good automobile, but to help every motorist get the greatest possible use for the longest period of time at a minimum of trouble and expense.

FORD MOTOR COMPANY
Detroit, Michigan

Shown here is the new Ford Coupe—a particularly snug and cozy car for winter driving. The quick ease of steering and of shifting gears is a joy to the woman driver.



The graceful lines of the new Fordor Sedan are shown in this illustration. Upholstery is soft and luxurious, yet long-wearing. All appointments are fully nickeled. All Ford cars are finished in a choice of beautiful two-tone color harmonies.

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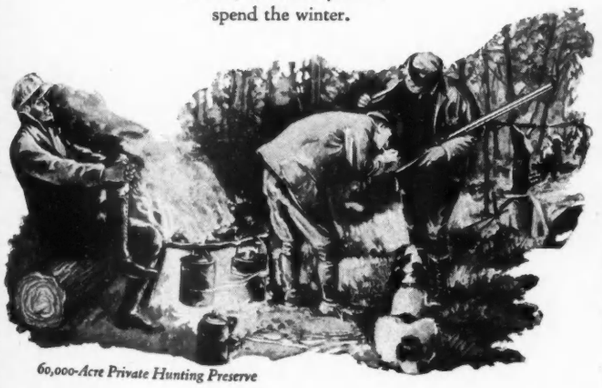

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SEA ISLAND COMPANY

St. Simons Island, Georgia New York Office: Savoy-Plaza Hotel

Telephone Regent 8872

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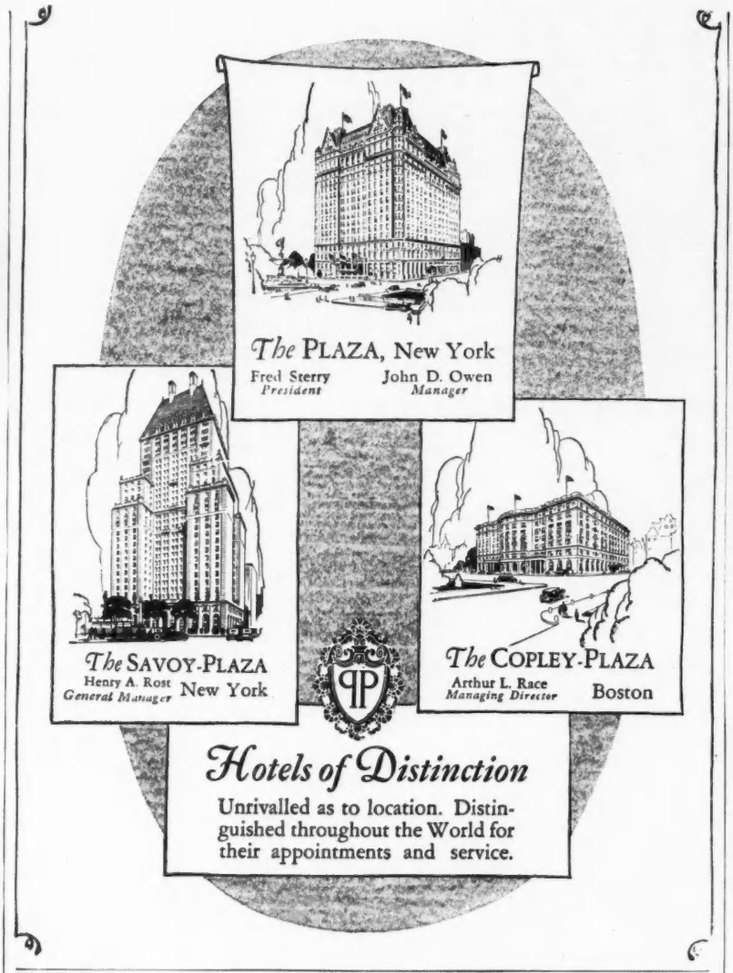
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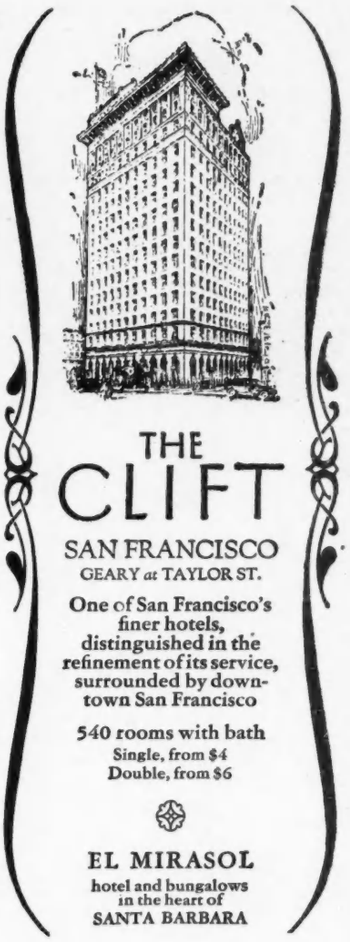
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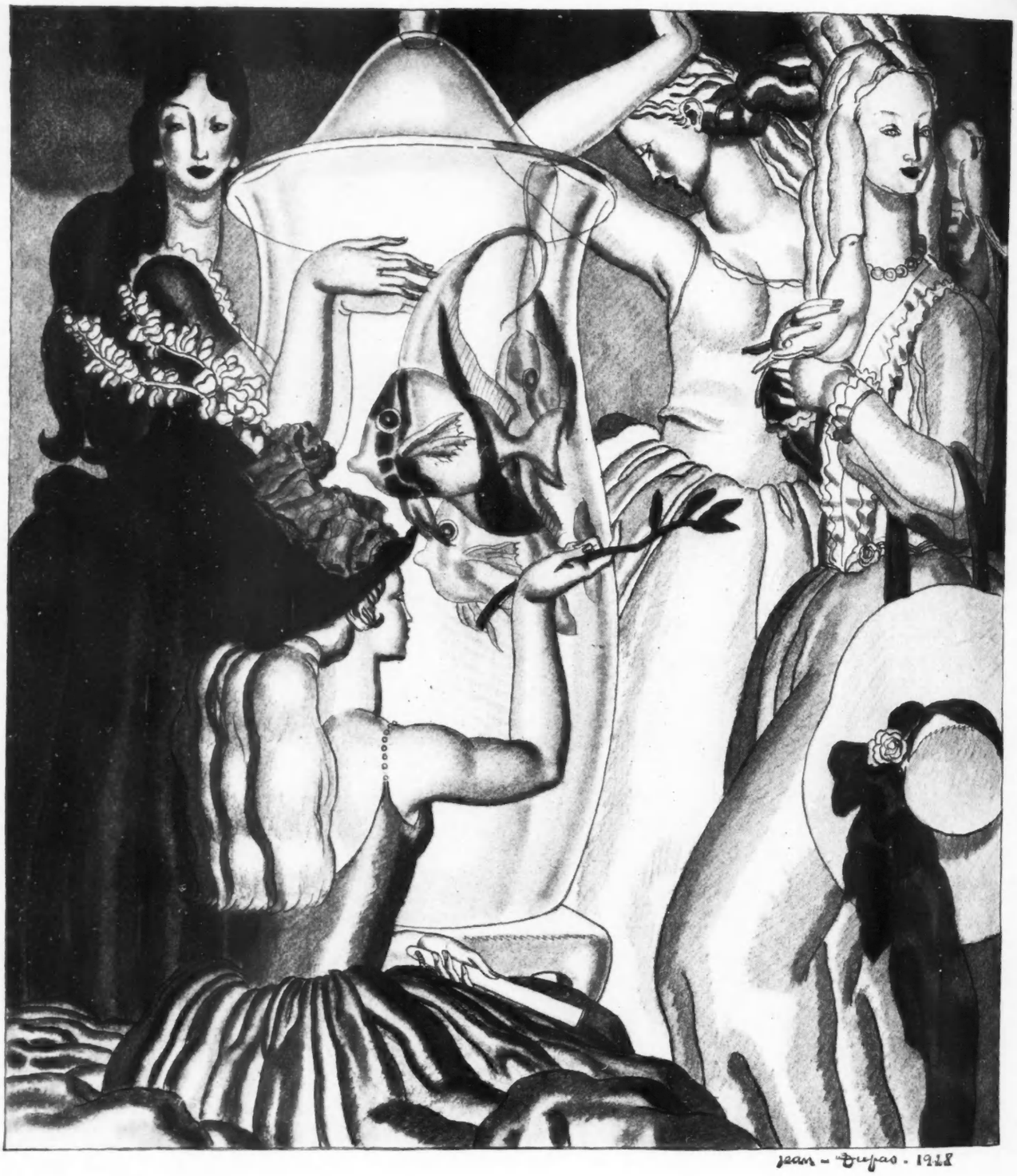

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New York

Vogue

Forecast of SPRING FASHIONS

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EDNA WOOLMAN CHASE, *Editor*

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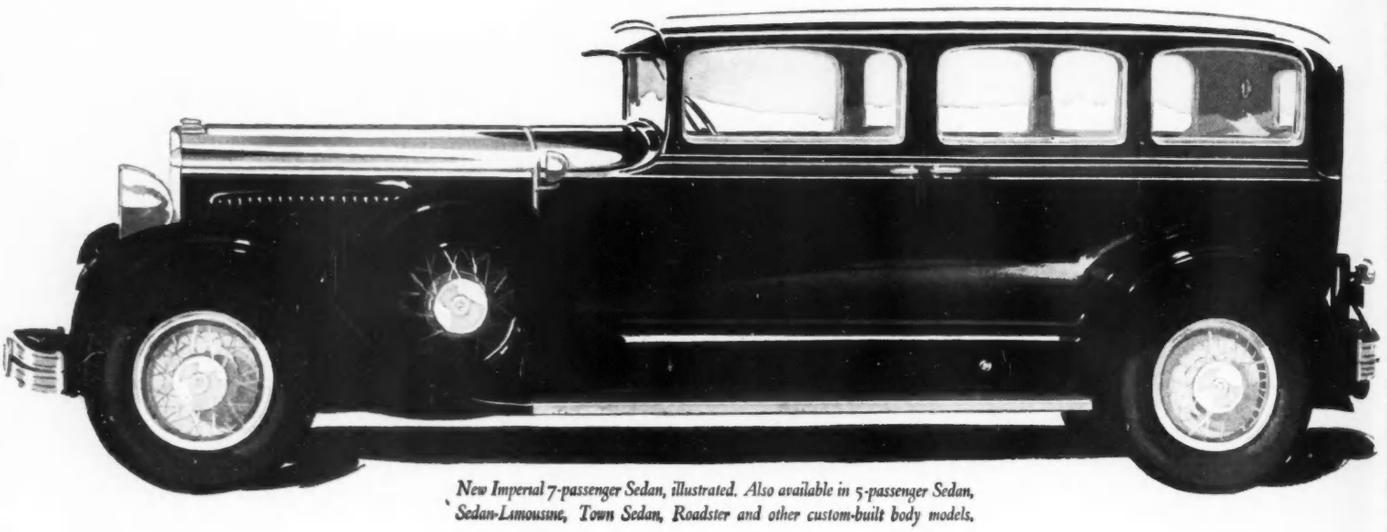

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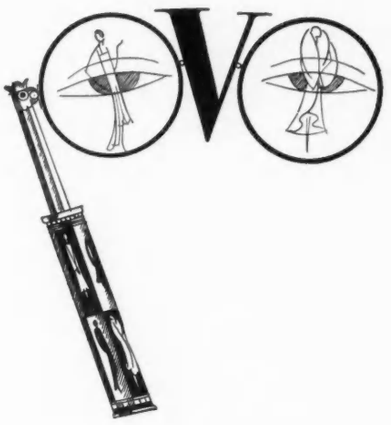


VOGUE'S Eye View of the Mode

The blouse is once again an important factor in the mode, and never has it been so lovely, so varied, or so softly feminine. Several examples are shown on pages 52 and 53

This is the season of formal parties, and some are sure to call for fancy dress. The smart woman puts as much thought into such a costume as into her wardrobe, knowing that here is an opportunity to make the most of her own individuality, choosing from the costumes of all time the one that will best set off her good points. She will find inspiration in the sketches in colour that appear on pages 70 to 72

THE first spring breezes that blow Fashion-wise are the dressmakers' mid-season collections. These are the dresses that are straws in the wind. The first smart women in the crisp sunshine of the warmer resorts also cause the weather-vanes to flutter on the towers of Fashion.

A WISE gardener knows the plants and seeds that, despite the winter, will bloom again in spring. In Fashion, as in a garden, the hardy perennials are sure to appear. Look at black, white, beige, and now red. They are always with us. One thinks of fresh greens on the countryside in spring, and green will be a good colour next season, and what a blooming of yellow awaits us! But, lest you think of Fashion as an orderly and logical Miss, remember that autumn foliage colours are going to continue smartly into spring. They made their appearance last summer, but they are still fluttering through fashion.

FASHION is a bouquet, and how bouquets vary! Some women love a bouquet of mixed flowers and colours. Others prefer flowers of one family and one colour together. There will be fabrics and dresses for both tastes.

HOW lovely are the white houses of the tropical countries. The white dresses of this summer will be no less lovely with their accents of colour, if the sun is kindly and sends us enough heat. For chilly days and cool nights, we will have summer furs, and, for summer days, the gauze-like woollens.

THAT is what the breeze is whistling: that more than ever Fashion will be all things to all women, keeping the best of the old, developing the best of the familiar, and taking several lovely logical, but feminine steps forward.

THE EDITOR

Great length and evening chic are synonymous, as may be seen from the sketches of the gowns on pages 46 to 49

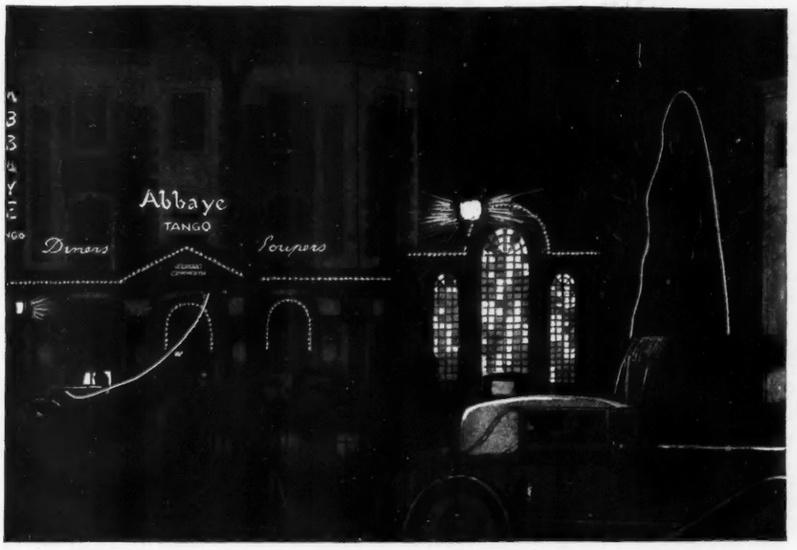
A new mode does not mean the discarding of all that is old. Certain details, such as the down-in-back line, skirt fulness, diagonal lines, and a basic feeling of trimness and simplicity, are so right in themselves that they will survive for many months to come

Harrington, London

LADY DIANA DUFF COOPER

Lady Diana is the former Lady Diana Manners, daughter of the late Henry John Brinsley Manners, eighth Duke of Rutland. Her brother, the ninth and present duke, married Kathleen Tennant, niece of the Countess of Oxford and Asquith. Lady Diana and her husband, Major Alfred Duff Cooper, spent part of last autumn motoring through Sicily

VOGUE



(Left) The night-lights of Montmartre climb up the rue Pigalle and burst into glory around the fountain in front of the "Abbaye de Thélème"

The RENAISSANCE OF MONTMARTRE AS SEEN BY HIM

THERE are those who say that the theatre in France is dead, that no other city the size of Paris has so few plays being acted at one time—and such poor ones. Yet, at the moment there is "Mariette," the Guitrys' wonderful play, Marcel Pagnol's "Topaze," and "Siegfried," by Jean Giraudoux, all of which belong in the first class. The other night, at "Topaze," a friend of mine said: "Yes, it is charming, but it's such a bore to sit through four acts of indigestion because I hurried over my dinner." Which explains why the theatre has so little support in Paris. The Parisian does not hurry over his dinner.

THE AFTER-MIDNIGHT THEATRE

But, as the theatre can never die, it is poking up its head in Montmartre, and I see the beginnings of the Paris theatre of the future—the theatre after midnight. In every tiny cabaret and *boîte*, people are singing and dancing and doing abbreviated music-hall "turns," and the most successful night-place is the one with the best show. "Florida," for example, with its illuminated glass floor, tropical murals, and roof that opens to give the stars a peep of the great world, was the chic place to dance in 1923. Then, dancing became *démodé*. People still dance, of course, but it isn't any longer the reason for going out at night. Now, one goes out to be amused. So "Florida" was forgotten until, suddenly, it presented the best after-midnight show in Paris, and now it is *the* place to go. The illuminated glass floor has gone, and, instead of waving palm-trees on the wall, there are frescoes of Argentine cowboys herding cattle. But the roof still opens, and one can breathe the fresh air.

The show includes some professional dancers and two people who do a "turn" on skates—but I have forgotten them. The world goes there to hear Carlos Gardel, the great Argentine singer, who is unlike anybody else except, perhaps, Raquel Meller. There is a jazz band that alternates with an Argentine tango orchestra, and, after the last strains of the tango die away and the lights are turned down, through the black curtain comes this phenomenal stranger, casting a spell with his charm that floods the place like the spot-light that blinds his flashing eyes. He wears a fantastic costume with baggy satin breeches embroidered in flowers, and he is accompanied by six Argentine guitarists who play a crooning accompaniment, crouching low over their instruments while Gardel sings song after song, each one like nothing I have ever heard before. They have a quality of gipsy wildness and are reminiscent of Spanish serenades, but they give one a new experience. Gardel sings one song in which, with fearful intensity, he repeats something that sounds like "burro." I asked a South American sitting at the next table what the song was all about, and he answered, "It is only a song about ranchers calling their cattle." What would it be like if he sang about love? Then—he did, and the whole atmosphere became electrified.

Since "Florida" is the smartest night-place, the people who go there are as intriguing as the performers, and one is amused from every point of view. I look around the room, and I am fascinated. Every one is well known or beautiful, unknown or curious, and, by contrast, much more picturesque than the people at the dinner from which I have just come.

At one table, there is a large party of South Americans having supper with Madame Martinez de Hoz, who is so beautiful that she can not be dimmed by a crowd. All of the men with her are better dressed than any other men, for South Americans are, undeniably, the best-dressed men in Paris—at night. Almost next to her is the very blond and very beautiful Madame Maroni, who is considered to be the beauty of Turin, and, like all smart Italians, is in Paris buying clothes before the holidays.

VISITORS FROM ITALY

At another table are the Marchesa di Medici and her sister, the Comtesse de Beauchamp. Any one could tell at a glance that they are sisters, for they both have those small, chic heads that have made Reboux hats famous. Princesse Carlo Boncompagni is another Italian who is looking very beautiful, wearing a white satin dress that I know came from Augustabernard. Her long emerald earrings have antique settings, and the famous necklace to match has been divided into many bracelets, which she wears on her right arm. The beauty of this antique jewellery outshines anything else in the room.

Mrs. Evelyn Toulmin and the Princess San Faustino are in another party, the Princess San Faustino looking as though she has stepped out of a sixteenth-century stained-glass window. Her tall, slim figure is shrouded in a long black dress, a voluminous white tulle scarf is around her neck, and her white hair is caught up with a diamond comb. She is a picturesque figure among these moderns.

At a table with Duchesse d'Ayen is the beautiful Mrs. Harmsworth, Lord Rothermere's daughter-in-law, with a diamond necklace dripping long pendants of emeralds and rivalling that of Mrs. Fellowes. In the same

All the world goes to "Florida" to hear the picturesque Carlos Gardel sing Argentine songs of romance. Because the audience can not understand the words, the songs seem all the more romantic

party is the beautiful Lady Haddington, who is wearing a flowered chiffon dress with a ruffled fichu that suggests a dress for a garden-party. It is as unlike anything that a woman in Paris would wear for the evening as one could imagine, but it is charming and, as she wears it, the smartest thing that one could think of. I see Madame Letellier wearing a blond satin dress just the colour of her hair, and I realize that the black evening clothes of her dancing partner set off her costume to perfection. I wonder why more women don't think of this.

VALUE RECEIVED

So much for "Florida"—the only chic night-place, with the exception of "Casanova." For the *haut monde* no longer goes to smart places after midnight, to be bored by seeing the same people whom they have seen at dinner. Instead, every one is looking for an unfamiliar face, and the tiny *boîte,* where there is good music or an amusing entertainer is the place they prefer. There, you will find only one party of six or eight very smart people watching the others—men in their lounge suits dancing with little girls in overshort skirts and undersized hats, to the intense amusement of the smart supper party—who, I feel, are giving value received.

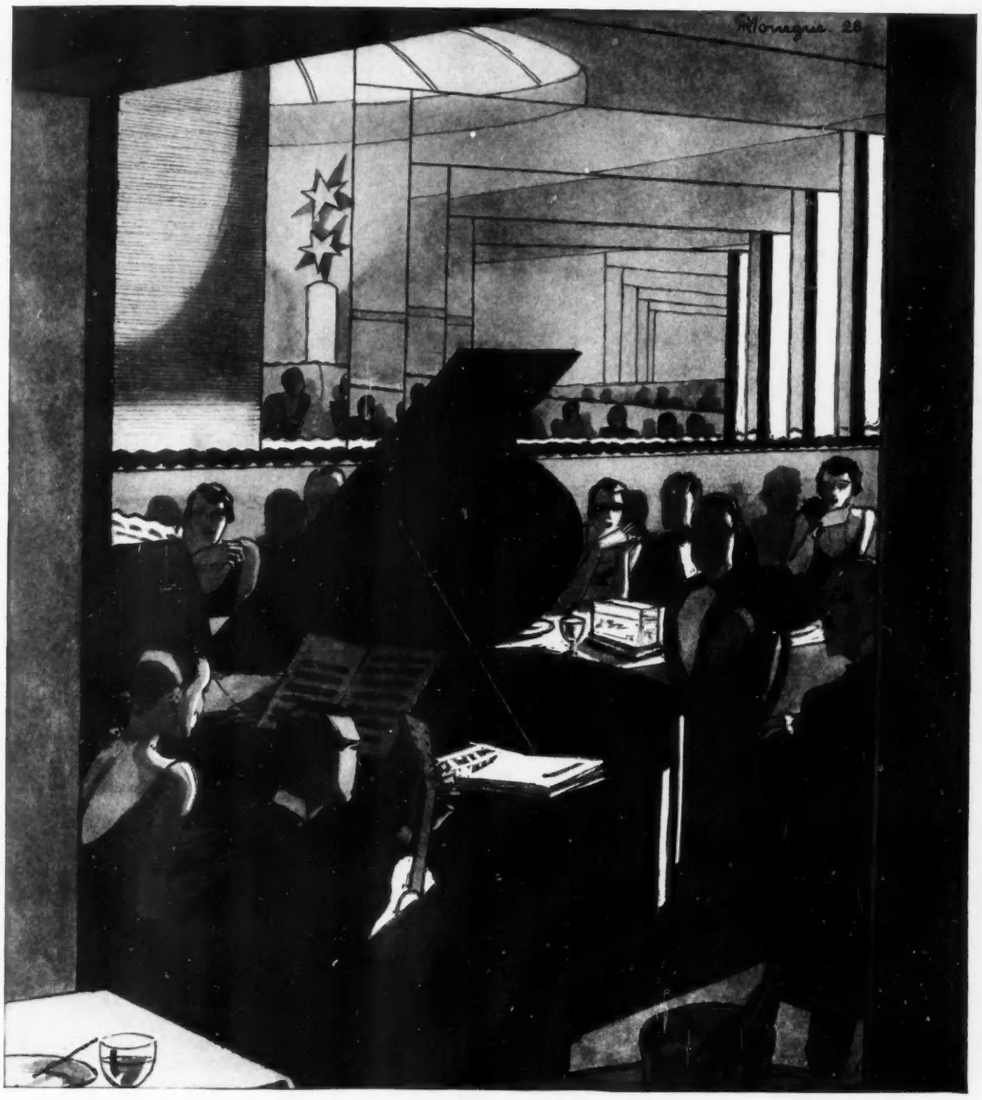
Every one has his pet *boîte,* and, at two o'clock, the discussion on the sidewalk in front of "Florida," as to whose pet *boîte* will be chosen, adds to the uproar of the traffic jam in the rue de Clichy to such an extent that you might suppose yourself in the rue Royale at noon. Will it be "Le Bosphore," where the two funny men sing? Or "chez Fysher," where Cora Madou has suddenly appeared from nowhere to find herself remembered by every one? Or "Pile ou Face," where there are three negroes who sing everything from jazz to spirituals? "Florence's," to eat corned-beef hash? "Schéhérazade," to hear the Russians? Or "Casanova," to hear George sing?

I think the two men who sing at "Le Bosphore" are the funniest people in Paris. They are two nondescripts who sing duets from operas, arranged to suit themselves—one in a baritone, the other in a falsetto voice—, with all kinds of brilliant repartee and remarks interjected. "Le Bosphore" is a tiny box of a place, with people sitting on the piano for lack of room at the tables, and the line of motors outside in the rue Thérèse makes it almost impossible to pass through the street.

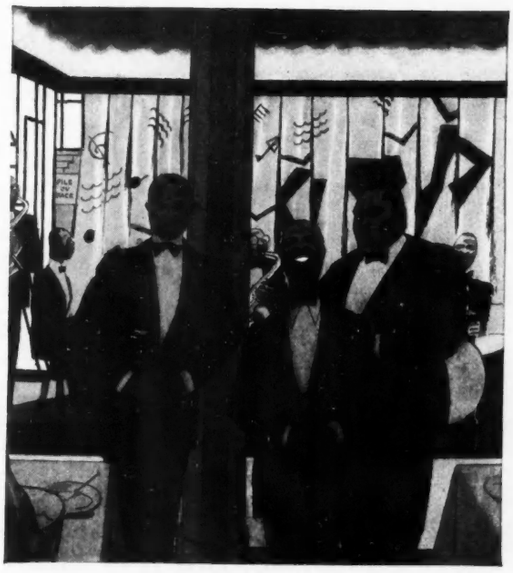
THE "PERROQUET"

I almost forgot to mention the "Perroquet," which is, of course, no new discovery, but which offers such a perfect entertainment that it must be put at the head of the list. Among the entertainers are a man who does a very clever clog-dance and a couple who do ballroom dancing, but Edna Covey is the hit of the place. She is a little woman, in a stiff white ballet-skirt, with a funny round head and a serious face, who comes tottering in on her toes. She is obviously a good dancer —and this is what happens. She bobs round

(Continued on page 112)



(Above) Muriel and Bob remind you of two gay lovers floating on a moonlit river, as they sing to the accompaniment of their guitars. They make you forget the mirrored walls and diamond-dusted ceiling of the "Bœuf sur le Toit"



(Left) The three negro entertainers at "Pile ou Face" have a repertoire that extends from jazz to spirituals. They will sing you any song you have ever heard, and they make this boîte one of the most popular after midnight spots of Paris

PARIS MAKES THESE POINTS

PREMET
"Embassy"
Uneven lines
Flowers to match
Pale green georgette

PATOU MODEL
FROM LORD AND TAYLOR
"Balkis"
Trailing ends
Deep V décolletage
Tucks at waist-line

DŒUILLET-DOUCET
"Fiançailles"
Peplum flounce
White crêpe satin
Opposing points
Concentrated fulness

CHANTAL
"Tormaline"
Yoke and wings
Asymmetrical fulness
Pale green moire shot with gold

REDFERN
"Psyché"
Dull pink satin
Fulness released from bands
One-sided skirt movement

SMART dresses are not just a question of cut and fabric. There is, behind the best of them, sensitive knowledge, fine appreciation of little things, and the strength of elimination and good taste.

THE mode is not going to give up anything gained that is beautiful and useful. Therefore, slimness will continue, length of limb line will be the order of the day, and accented trim hips will be a fundamental necessity. Comfort, ease, and freedom of movement will be demanded of every successful dress. There will be both complication and simplicity. Sophisticated complication alone will be successful, fussiness never. Only the simplicity of knowledge does not look poverty stricken.

THIS richer and more feminine mode that is constantly progressing does not mean furbelows and does not mean dowdy "dolled-up" dresses. It means the correct and suitable dressing of the smart woman as she is to-day—feminine, alert, healthy in a happy and disciplined

A FORECAST FOR SPRING

LOUISEBOULANGER
MODEL FROM
LORD AND TAYLOR
"No. 281"
Back lapels
White brocaded faille
Moulded waist, full skirt

PATOU
"Tête à Tête"
Black georgette crêpe
Formal dinner-dress
Accentuated hips
Floating ends

DRECOLL
"Folie"
Peplum fringe
Black georgette crêpe
Regular irregularity

WORTH MODEL
FROM BENDEL
"No. 360"
Bolero bodice
Dark green moire
Irregular hem-line

JENNY
"Concerto"
Gold-and-red lamé
Mink scarf collar
Straight-line evening coat

body, with a small chic head, possessed of nervous vitality, full of unrest, seeking repose in movement and action, with a mortal terror of being bored and a great desire to please and to be found attractive. There are no reasons to-day to hide either health or radiance. People now live as they wish. That is why, next season, any dress that is suitable to given needs and that remains within the permanent and definite boundaries of contemporary good taste will be right. Next season, more than any other, any dress that is right in itself will be in fashion.

THERE will be plenty ot trimness, but no hardness. Too much meaningless cut will give way to less cut with a meaning—which does not mean that bands of every shape and size, interlacing, diagonal, horizontal, and vertical, will not be very much seen; they will be. But slashing with the scissors just to be busy will not be a guarantee of smart dresses.

THE low flare will be with us, both exaggerated and slight. In fact, the newest evening silhouette is that which combines great length of line breaking out into a low flare with a

LELONG MODEL
FROM BONWIT TELLER
(Extreme left) "Campanella"
Moulded silhouette
Low flare and train
Straight-around bodice
Ruffles and black tulle

LOUISEBOULANGER
FROM KATHLEEN
(Left) "No. 270"
Supple red faille
Unusual cut
Slender basic sheath
Superimposed back puffs

back line falling to and on the floor, as illustrated on these two pages and the two that precede.

TIERS and flounces will continue, and the peplum will take several steps forward.

THERE is no reason why the up-in-the-front and down-in-the-back line should stop. Spiral and diagonal lines are important.

FOR sports, circular and straight cuts are newer than pleats. Pleats will be good, but best when used in groups and in combination with cut. For flounces and tiers, however, pleating will be most valuable to other types of dresses.

REGULARITY of hem-line in the daytime will be better than irregularity, and certain evening dresses with a fairly regular hem-line will look much newer than the "royal coasters" and "fever chart" hem-lines.

BODICES will be soft and supple, but the actual blousing can be very much less—subtle broken line having greater length and value. Our eyes are learning to appreciate slight variations and subtle proportions.

LOOK out for blouses—not the man's tailored shirt blouse, but the lovely soft blouse that has always been the secret of the best Paris dressmakers. A great many of these will be longer than usual. In fact, a feeling of length of blouse, even in a dress, is an important phase of the line of the next season.

AS for décolletages, they will be of every sort. Heads, necks, and shoulders vary too much for any décolletage to be ordained or imposed, these days. There is a good reason why the mode is so varied, and that is that individuality is coming more and more to the fore and that smart women wear what suits them best. As their needs vary, so will the details of Fashion vary.

NEXT season, the use of lingerie will be a smart fact and not a tentative fad. Amusing dressmaking details, such as Madeira embroidery, tatting, tucks, pintucks, shirring, and scalloped edges, will all be with us.

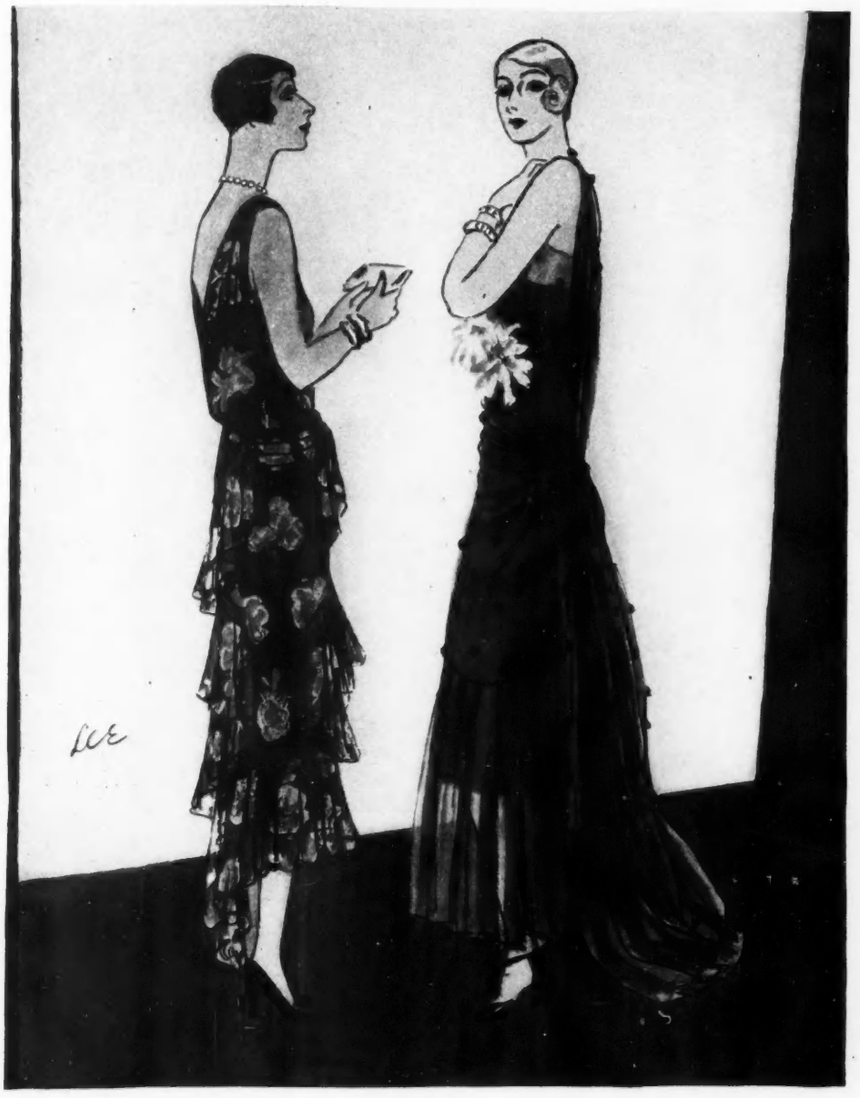
LET no one be mistaken—scarfs will still be knotted, and ends will still flutter. There will be bows, buttons, and belts galore.

MANY of the silks, like many of the woollens, will have a quality similar to that of the best English woollens for men and the best tie and shirt materials. They are not in any sense tub silks, but they have taken the best from fabrics that have earned and proved their place in the Fashion sun. The woollens frequently have a decided pepper-and-salt quality.

TWEEDS will be ubiquitous; naturally, lighter in weight and gayer in colours—which does not mean that beige and brown and grey and natural weaves will not be as good as ever.

SOME genius may find a new way to use lace to advantage. Anyway, we will have it in all its familiar uses.

THERE will be plenty of dresses with stiff, important, and assertive lines, and that is where faille, moire, taffeta, and metal fabrics,



PATOU MODEL FROM SAKS-FIFTH AVENUE

(Right) "Roseraie"
Flower-printed black chiffon
Moulded waist-line
Spiral flounces, flat sides

LOUISEBOULANGER MODEL FROM BERGDORF GOODMAN

(Extreme right) "No. 276"
Big chenille dots
Sheer black net
Low flare, trailing back

both plain and patterned, come in. The stuffs of Grandma's days are back again and so pleasing for the modern young beauties!

SMART women everywhere will definitely prove that dull surfaces are smarter than those that are overluminous, which means that the best satins will be dull. In fact, surface quality and texture will be just as important, to the woman who knows, as pattern and colour.

MANY of the evening dresses that will flutter and trail will, of course, be made of chiffon and georgette crêpe, both plain and patterned. These fabrics, too, will sometimes have a light lamé tracery, as well as being printed. Dull-surfaced crêpe romains and heavier georgette crêpes will be an admirable foil for brilliant jewels and lustrous pearls. Better and bigger jewellery will be *"de bon ton"* this season, while false pearls are surely on the wane.

WEATHER permitting, the season will start with a rush of prints. There is hardly a fabric that has escaped pattern. Checks have every chance of being as popular as polka-dots were last year, and polka-dots have every chance of settling down into a classic. It is only a short step from checks to plaids, so watch them.

SOME of the loveliest printed effects will be the result of a combination of pattern and uneven weave, and this uneven weave goes from the tiniest of canvas and ribbed weaves to pronounced weaves, such as ottoman.

ONE thing is certain: the exotic silks will prove to be far better for sports than crêpe de Chine, which already, last season, began to have a too glossy sheen, a too precious, dressed-up quality. Crêpe de Chine no longer seems right, even for spectators. Shantung, tussur, pongee, China silks are in their right place in summer sports dresses—one-two-, or three-piece.

JERSEYS will be as important as ever—plain, fancy in weave, and varied in designs. Arrangements of checks and diagonal lines will be very good, and they are new.

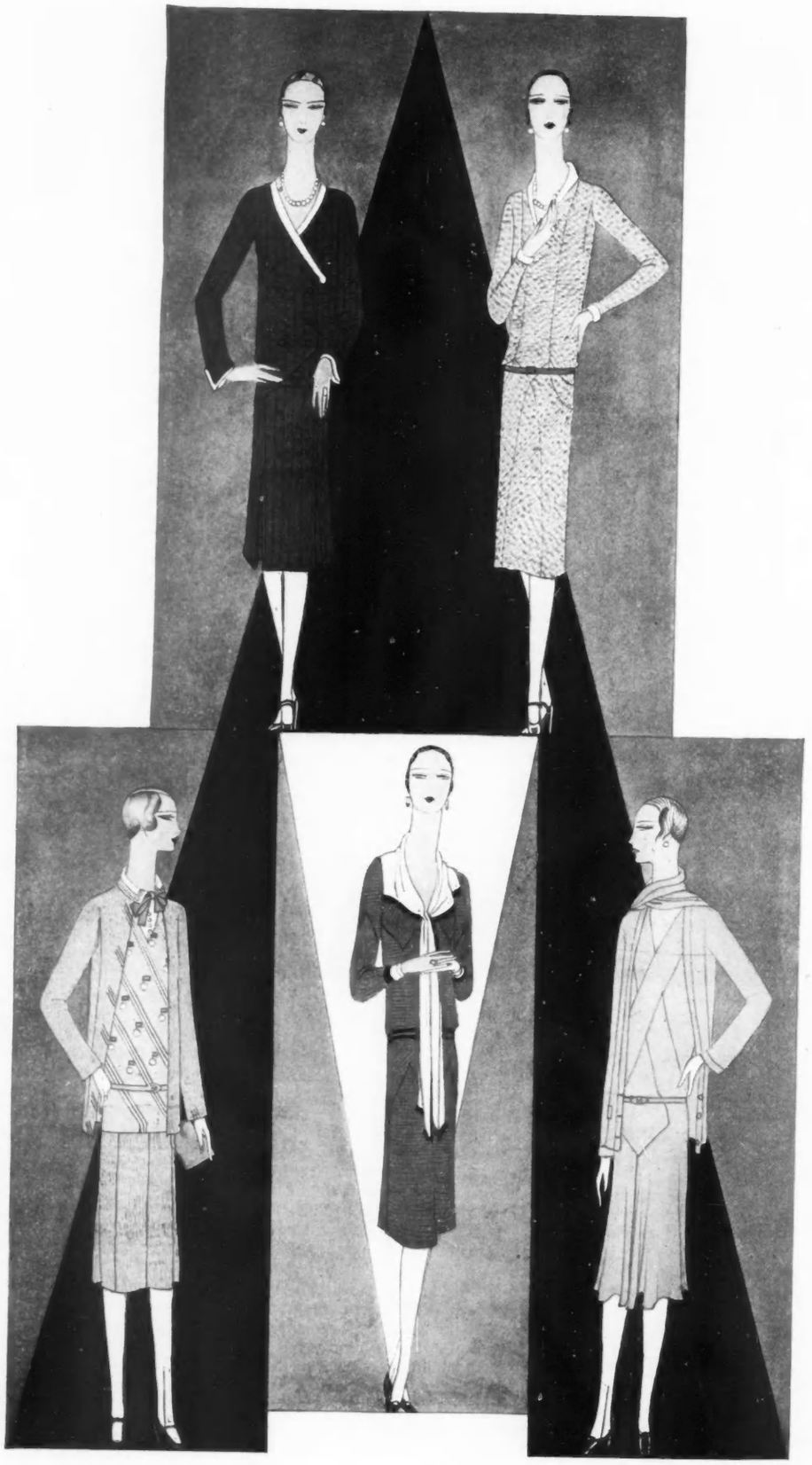
THERE is something so smart about horizontal bands that there is no reason why they should leave the mode. In fact, the horizontal use of striped materials will be very important.

SUMMER coats will be of many lengths. The cardigan, not content with ruling the sports world, will, in varied form, cross over into the more formal day mode. Many a day dress will have its short cardigan-like coat. Three-quarters length coats are on their way to become a permanent feature, while the long straight coat is too good ever to leave us. Many of them will be collarless, and many of them furless.

SEPARATE fur scarfs that hang or tie about the neck will rival foxes.

THE casino coat will be more prevalent—that is, the coat that is an inside coat, meant to be worn with the evening dress, not for protection against the night, but really as a complement of the dress. When short, such coats can be worn for dancing.

(Continued on page 126)



PATOU MODEL
FROM ALTMAN
(Upper left) "Promenade"
Grey-blue men's suiting
White piqué pipings
Double-breasted runabout

JANE REGNY
MODEL FROM
LORD AND TAYLOR
(Lower left) "Pôle Nord"
Beige sweater-blouse
Beige-and-brown jersey
Circular-cut skirt

LONDON TRADES
MODEL FROM
LORD AND TAYLOR
(Upper right) "Five to Seven"
Brown-and-white tweed
Starched linen touches
Slight circular front flare

LOUISEBOULANGER
MODEL FROM BEST
(Lower middle) "No. 246"
Blue-grey tweed
White surah collar
Shoulder and hip yokes

LELONG MODEL
FROM JAY-THORPE
(Lower right) "Mandelieu"
Biscuit jersey
Cardigan and scarf
Bands and circular cut

SPRING PROPHECIES IN TERMS OF WOOLLEN

WORTH
(Upper left) "No. 356"
Navy-blue and white
Flowered printed crêpe
Tucks and flying ends

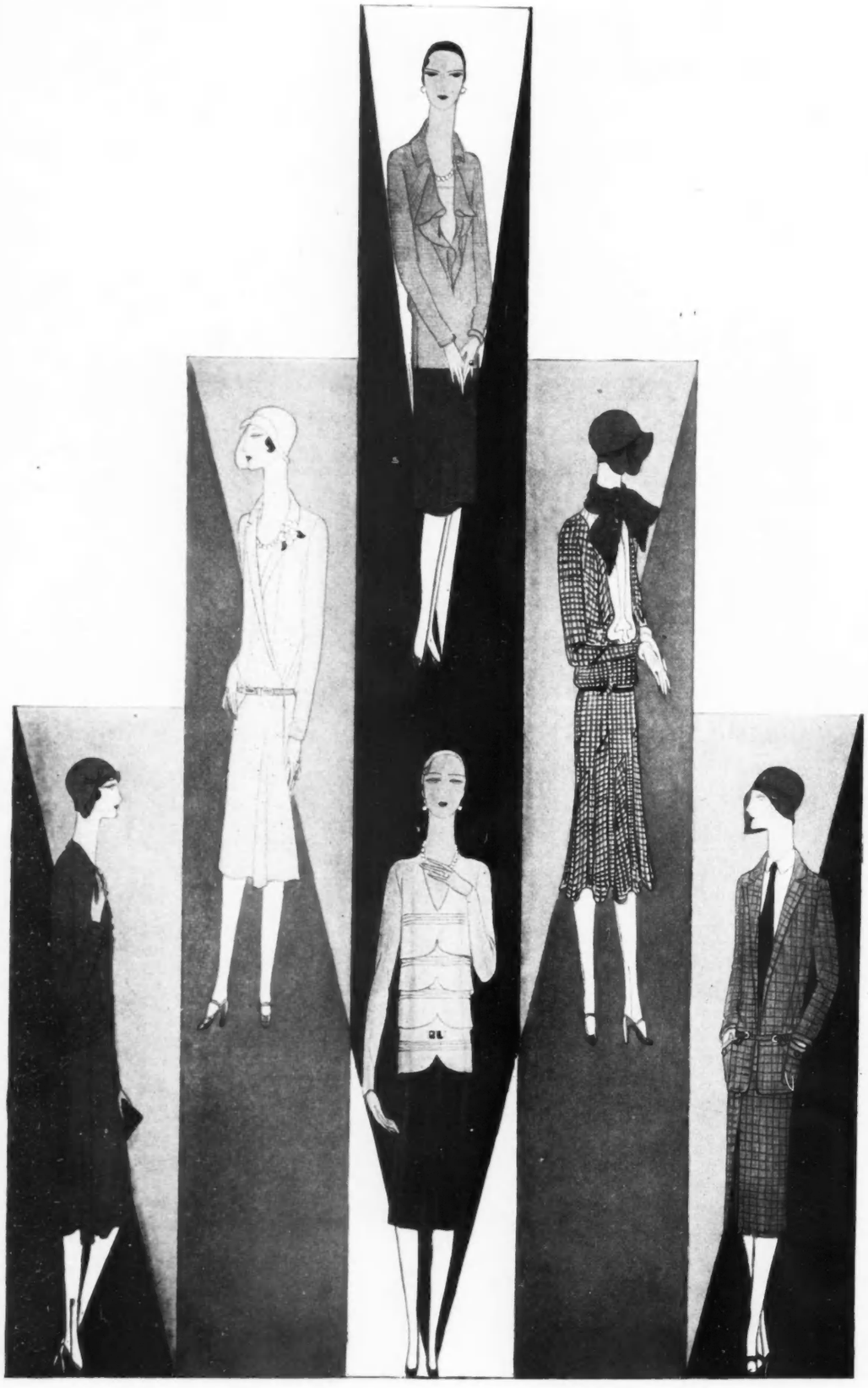
LOUISEBOULANGER
MODEL FROM
JAY-THORPE
(Lower left) "No. 264"
Brown and green
Collar and tie in one
Irregular hip yoke

LOUISEBOULANGER
MODEL FROM
BERGDORF GOODMAN
(Lower middle) "No. 300"
Red and blue
Slashes and jabots
Nine-tenths length coat

PAQUIN
MODEL FROM
FRANCES CLYNE
(Upper right) Flat red crêpe
One-piece dress
Triple jabot

LOUISEBOULANGER
MODEL FROM
BERGDORF GOODMAN
(Lower right) "No. 259"
Flowered foulard
Red, blue, and beige
Red Madeira embroidery

SILKS THAT FLAUNT THE NEW SPRING COLOURS



MARTIAL ET ARMAND MODEL
FROM BONWIT TELLER
(Top) "Banco"
Pointed yoke
Necktie-silk checks
Soft double jabot

DRECOLL FROCK
MARIE ALPHONSINE HAT
(Middle, left) "A propos"
Tailored beige tweed
Surplice runabout
Opposition of weave in cut

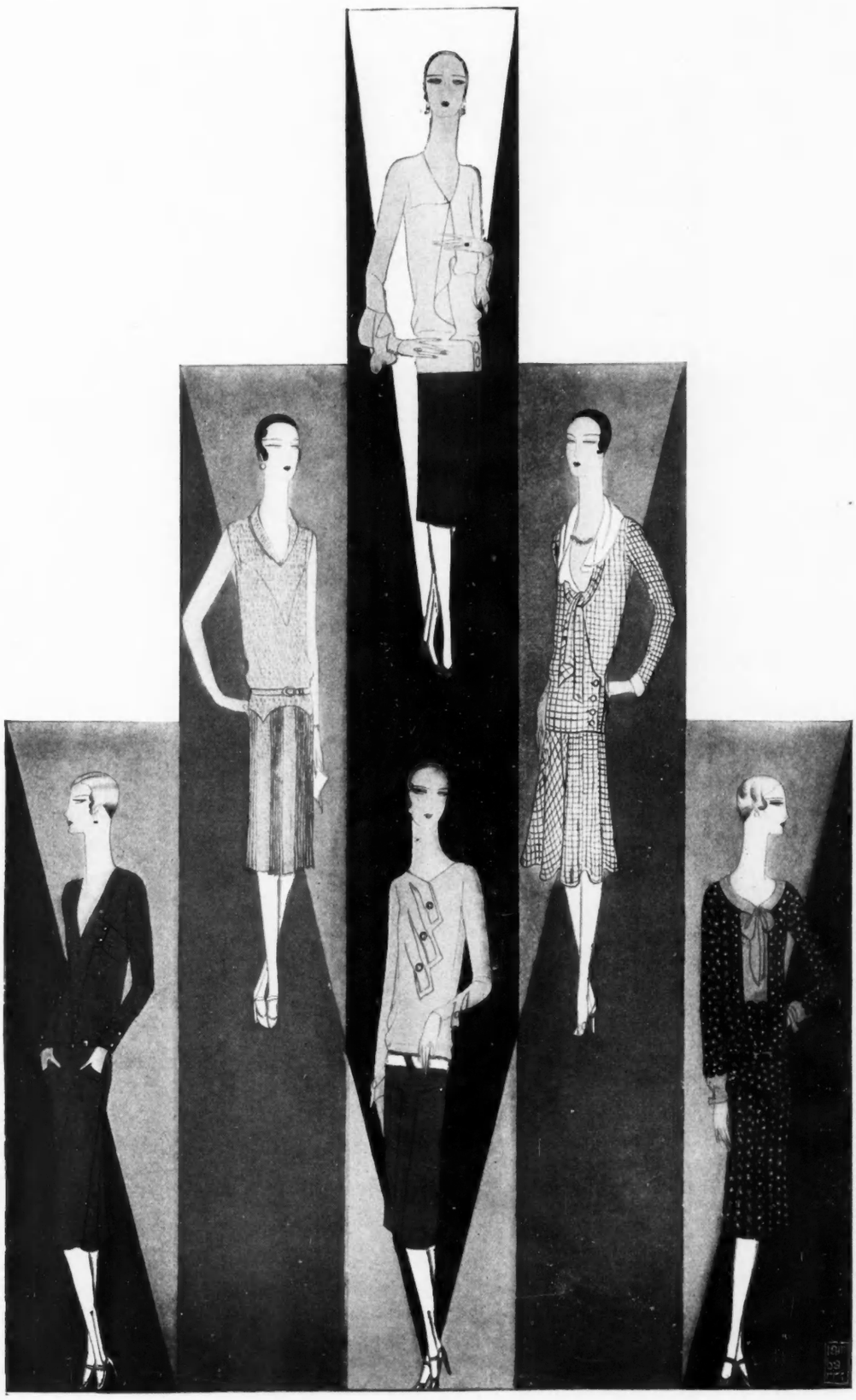
PREMET FROCK
MARIE GUY HAT
(Middle, right) "Pourquoi pas"
White vest
Checked marocain
Small fur scarf

GOUPY FROCK
FLORENCE WALTON HAT
(Lower left) "Volte-face"
Pale grey-green
Linen-weave wool
Circular back movement

LELONG MODEL
FROM BONWIT TELLER
(Lower middle) "Blaise"
Off-white crêpe romain
Scalloped bands
Horizontal pin tucking

BERNARD ET CIE FROCK
ROSE DESCAT HAT
(Lower right) "Au Club"
Brown and beige
Checked woollen suiting
Leather-belted jacket

PARIS SOFTENS THE TAILORED MOOD



PAQUIN MODEL
FROM LORD AND TAYLOR
(Top) "Blouse"
Ivory crêpe
Sleeve interest
One-sided cut and jabot

LONDON TRADES MODEL
FROM THE TAILORED WOMAN
(Middle, left) "Palm Beach"
Sleeveless sports dress
Blue-and-white tub silk
Yokes and grouped pleats

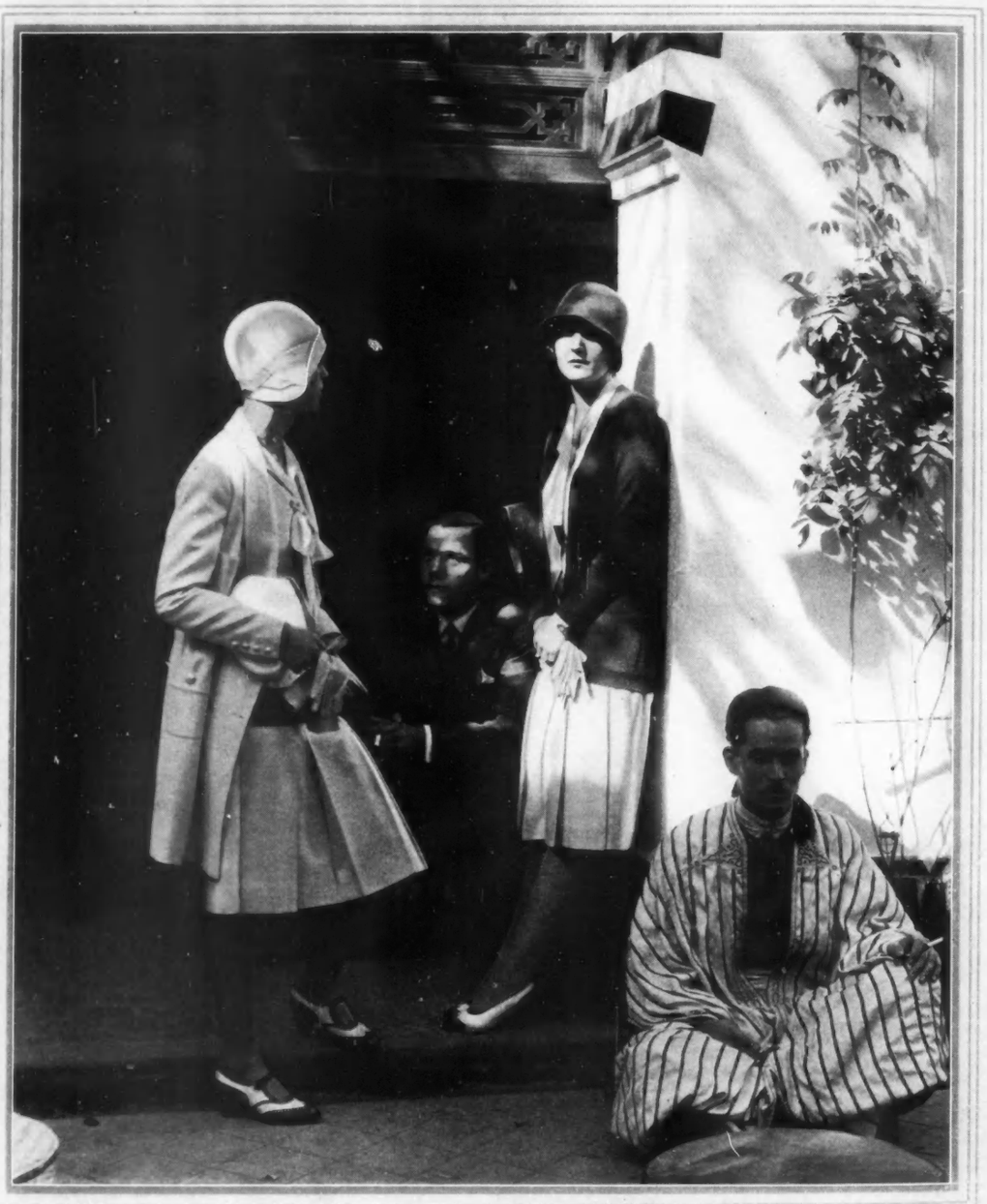
LOUISEBOULANGER
MODEL FROM JAY-THORPE
(Middle, right) "No. 260"
Scarf and collar
Three-piece suit
Black-and-white checked surah

GOUPY MODEL
FROM ALTMAN
(Lower left) "Stop"
Belt and buttons
Grey-blue shantung
Skirt back fulness

CHANTAL MODEL
FROM JAY-THORPE
(Middle, right) "Palmette"
Double tabs
Simple neck-line
Blue and white crêpe de Chine

PATOU MODEL
FROM LORD AND TAYLOR
(Lower right) "Les Fleurs de Mon Curé"
Stitched-down pleats
Printed light-weight wool
Inserted lingerie yoke and cuffs

BLOUSES GROW NEWLY INTERESTING



Hoyningen-Huené, Paris

PATOU ENSEMBLES FROM FRANKLIN SIMON

For lands where white mosques glitter in cool winter sunlight, white wool is an inevitable choice. The ensemble at the left, "Yachting," is of white wool with a white sweater bordered in two tones of blue. Crêpe de Chine is knotted softly at the neck, the skirt has wide box pleats, and the three-quarters coat has white and gold sailor buttons; white felt hat and woven kid bag from Patou

For true distinction in this brilliant setting, pure white must have a note of colour. "Côte d'Emeraude," the costume at the right, is beautifully carried out in white and vivid green. It includes a white woollen skirt with wide box pleats, a white jersey sweater with a green motif and a shiny green leather belt, and a green wool cardigan; green felt hat to match the jacket from Patou

A WHITE SETTING CALLS FOR A WHITE COSTUME

Steichen

(Right) These two versions of the brown and white shoe show the opera pump with high leather heel (extreme right) and the semisports shoe with medium solid leather heel (right); Shoecraft. The gloves in sun-tan antelope match the stockings; Bonwit Teller; straw purse bound in kid; Best; Mary Nowitzky green straw hat; Saks-Fifth Avenue

BACKGROUNDS FROM THE FRANKL GALLERIES

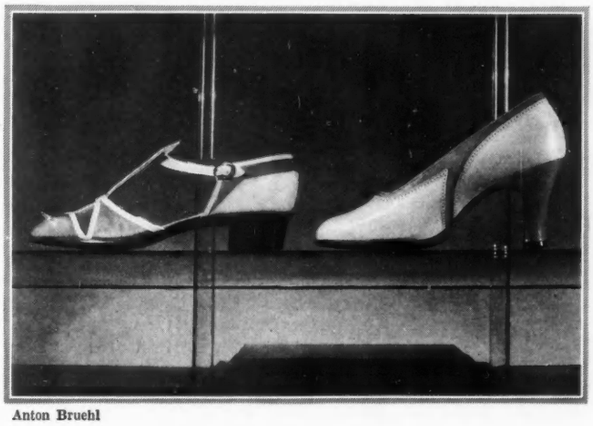
These LASTS Will Be FIRST in SOUTHERN FOOTWEAR

IN the present editions of the mode, the foot-notes are fully as important as the main theme, and, certainly, they are not to be skipped over by the student of fashion. Feet have stepped into the front rank of importance, instead of creeping timidly in and out of a welter of petticoats, and they are as truly indicative of the date as headdresses and sleeves were formerly said to be. Every new activity or phase of life makes an immediate impression on one's shoes, which are, after all, if not the foundation, the base of one's appearance, and this is particularly true of shoes for resort wear.

As the summer season on the Riviera forecasts what will be worn at Palm Beach, so Palm Beach forecasts what will be worn at the summer resorts, and then it is the turn of the Riviera again, and so on, like an endless chain. The brown-and-white shoe is still the smartest of all for daytime wear at any of the resorts—it was the one most seen in Europe, and it is the most appropriate for Palm Beach. Nothing is better to wear with the sports frocks that are the order of the day, and these shoes serve for almost everything, including serious sports when made with a flat heel. They are smartest with a solid leather heel, and the Oxford, the plain pump, the one-strap, and the two-strap models are all equally good. The pump has a slightly more formal air, and, on this account, may be worn with frocks of more formal type. Although the brown-and-white shoes are the most in evidence, there are also some of the same models in black and white, for this colour combination will be very important for country wear this summer. And, occasionally, when the costume warrants it, a navy-blue and white shoe will be worn.

Next in importance comes the white kid shoe, which has had a revival after several years of neglect. The Riviera summer season last year proved the effectiveness of white shoes with a tricolour costume, which has the air of something fresh, new, and startling, and, this year, with "White and —" the main colour scheme, as told in the January 5 Vogue, the white shoe will be the natural accompaniment. There are also many white shoes trimmed with coloured kid, like the afternoon slipper at the lower right on this page, which has a heel and banding of pale green.

As well as white shoes with coloured trimmings to accompany costumes of white and a colour, there are also very charming shoes of kid in pastel tones— sea-green, yellow, pale blue, orchid, and pink. These shoes, of course, are



Anton Bruehl

For the beach or informal morning wear, this low-heeled sandal of yellow and white kid is smart and correct; from Saks-Fifth Avenue

This white kid opera pump with a high heel and trimming of pale green kid is very effective with afternoon frocks; from Delman

Steichen

The white woven straw high-heeled slipper trimmed with white kid is worn with afternoon frocks; Henning. The pull-on suède gloves are in a new shade, face-powder pink; Bonwit Teller; brown-and-white printed chiffon dress and Agnès hat of natural ballibuntal with brown velvet bow; from Saks-Fifth Avenue

only correct when worn with afternoon frocks. Considering the lengths the vogue for sunburn has gone to already, it is only natural that it should eventually reach the feet. Equally chic and much more practical than the coloured kid shoes are shoes of beige kid in the sunburned tones, which are sufficiently formal to accompany afternoon frocks of printed chiffon.

The fabric shoe is among the novelties of the season, and it is best when made of shantung or linen, in natural or pastel tones. These are very effective in the models with medium heels for wear in the morning. Certain shops also have these shoes with a higher heel and delicately embroidered in the same colour as the fabric. In pale pink shantung embroidered with a fine design in pale pink, a pair of these would be very effective with a flesh-pink afternoon frock.

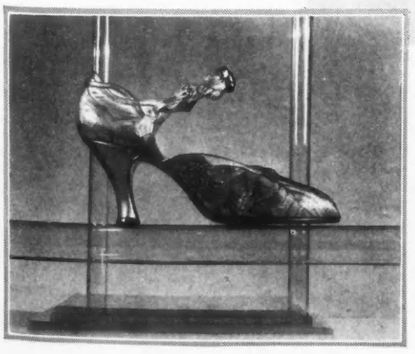
The woven straw sandal continues to be just the thing for warm climates, and its lightness and coolness make it a favourite for Palm Beach. This, also, has both its low-heeled and high-heeled versions, the latter being designed to accompany the perennial printed chiffons. It is particularly good when made of natural Panama straw bound with beige kid, and there are also the soft pastel tones, as well as beige and white, brown and white, and red and white. And the plain white versions are always excellent.

For wear on the beach with pyjamas or even with simple sports dresses in the morning, the low-heeled sandal is amusing and appropriate. This is one case where gay, vivid colours are correct, and a pair like the one shown at the left in the lower photograph on page 55 is a smart choice. The fashion for these originated on the Riviera, where they were found to be especially adapted for wear without stockings. For those who follow the youthful mode for bare legs, these will prove far more comfortable than any other type of shoe.

Another shoe for the beach is the *espadrille*, which was also popular on the Riviera, where the rocky coast made some foot covering necessary. In addition to the more usual white, these may be had in plain, bright colours or in vivid stripes, like those shown on page 124. On the same order and filling the same purpose as the *espadrille* is the Antibes

(Continued on page 124)

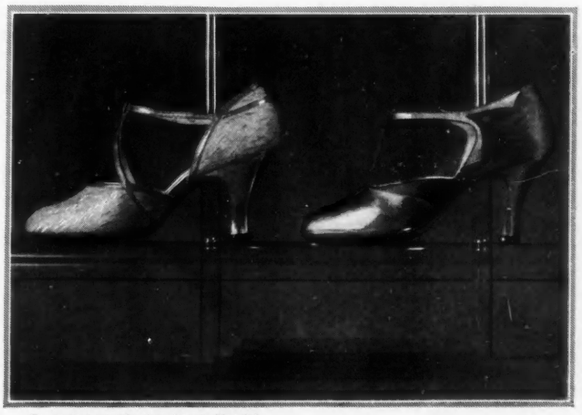
For evening wear, these silver lamé opera pumps, trimmed with rose nacré kid, are particularly lovely. The unusual heel is made of solid silver and, in modernistic fashion, is faceted. These heels may be removed and used on other slippers; slippers from Vida Moore; jewels from Black, Starr and Frost



Steichen

(Left) Dull rose and green brocade shot with gold fashions these slippers. The piping and instep strap are of rose and green nacré kid, and the ornament is of rose crystal; from Vida Moore

(Right) The slipper (at the left), of white-and-silver brocade, has a heel and pipings of silver kid; from I. Miller. (Right) Royal-blue satin is combined with silver kid on this slipper; from Delman



Two photographs by Anton Bruehl

DANA FROCK
FROM BONWIT TELLER

CHANEL SUIT
FROM LORD AND TAYLOR

AUGUSTABERNARD FROCK
FROM BONWIT TELLER

VIONNET COAT
FROM THE TAILORED WOMAN

A SPRING WARDROBE
FROM THE NEW YORK SHOPS

THE models illustrated on these two pages form the nucleus of a spring wardrobe selected from the mid-season collections of the French dressmakers and available in the shops of New York. It is an essentially practical one, and, at the same time, it has all of the new elements of chic.

The classic tweed suit from Chanel, shown at the lower left, is made of a very smart tweed in a thread mixture of brown, beige, and a little red, with a faint, large plaid in its weave. The blouse under it has two noteworthy points—its material, beige linen jersey that is washable, and its short, four-inch sleeves. The smart dressmakers have made many of their models, both blouses and dresses, with this clever little sleeve. Of course, this suit can be augmented with sweaters or with blouses of crêpe de Chine or plain jersey.

The one-piece, light-weight woollen dress has gained a more and more important place in the mode, because of the development of the light-weight woollen materials. They have never been lovelier than they are this season. Dana, one of the newest houses in Paris, used

CALLOT GOWN
FROM ALTMAN

CHÉRUIT WRAP
FROM BONWIT TELLER

ROLANDE DINNER DRESS
FROM JOSEPH

HAT FROM BONWIT TELLER

REBOUX HAT
FROM BONWIT TELLER

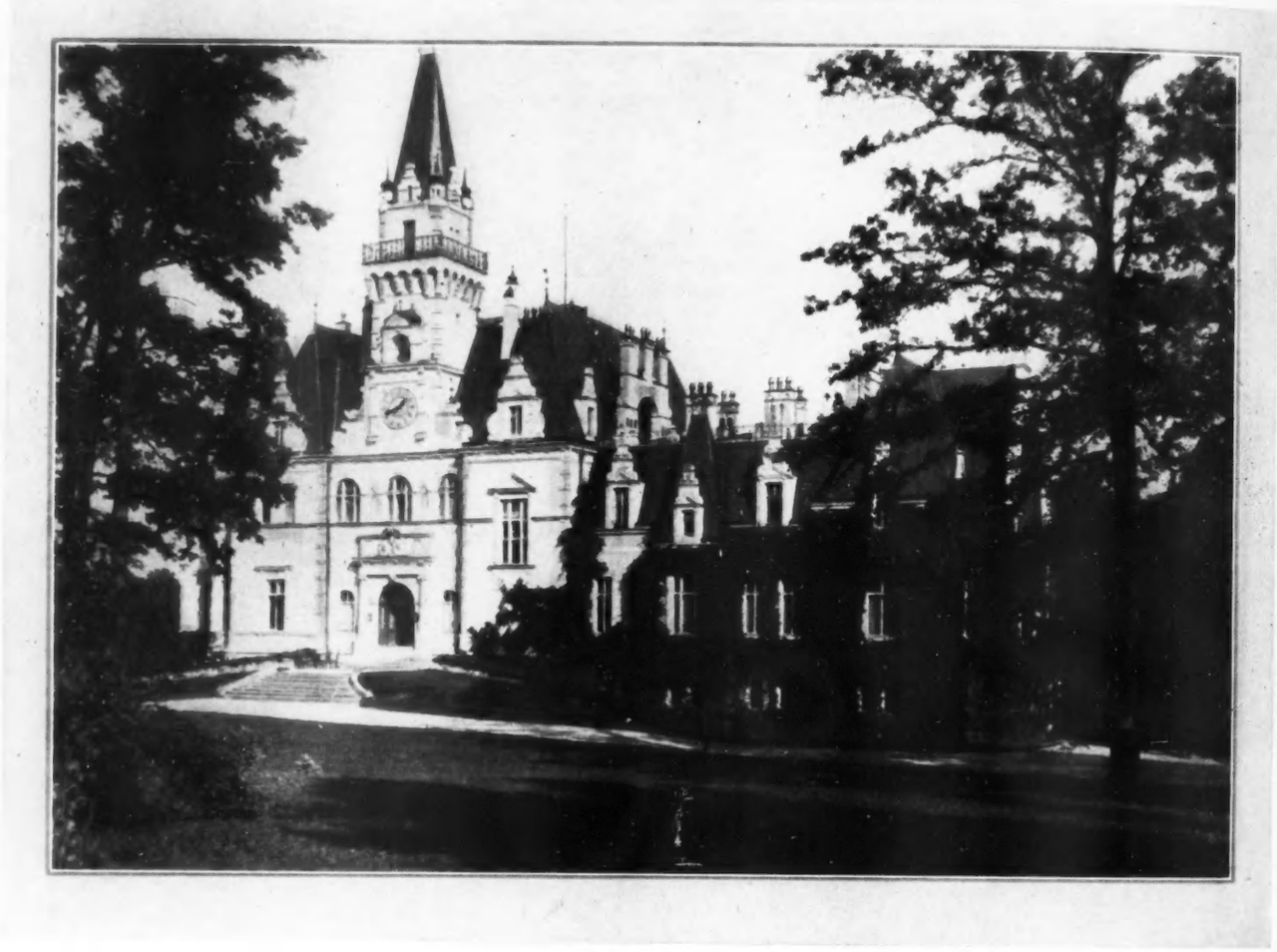
a light-weight tweed in a brown-and-beige mixture to make the very smart dress shown on the opposite page—an ideal dress for street wear or the first warm days of spring. The material has a smart selvage, which is not wasted, but left on the edges of the double-breasted blouse and skirt that button so cleverly at each side. The scarf is of brown and red crêpe de Chine and is essentially a part of the dress, as it should be, in order to be smart.

For wear with both the tweed suit and the tweed dress, a brown felt hat has been selected—a model with a brim of medium width and a cleverly pieced crown that holds tiny shirrings at one point. It is shown in the sketch next to the bottom at the right on this page.

The two larger sketches at the top on page 58 illustrate a smart ensemble. The coat is one of Vionnet's smartest new models. Its colour is navy-blue, still one of the best spring colours, its material is a thick, rough woollen that is very soft in texture. The sleeve treatment is particularly clever, with its tight inner cuff and well-cut shoulder. The tie collar may be worn open or closed, and the coat is cut to hang from the shoulders, but may be wrapped snugly around the hips. The dress selected to wear under this coat is of navy-blue or beige crêpe de Chine and was designed by Augusta-bernard. It has all of the important points of chic for a dress of this kind—a scarf collar, a swathed hip-line, and two cleverly inserted shirred panels giving front fulness to the skirt.

The hat worn with this ensemble is shown in detail at the lower right on this page. It is **one of Reboux's** smart berets, of navy-blue felt

(Continued on page 114)



This view of the north side of "Pudmerice" shows the interesting architecture of Count and Countess Pálffy's castle near Bratislava. Countess Pálffy was formerly Eleanor Roelker Tweed, of New York

A Visit to "PUDMERICE," The SLOVAKIAN CASTLE OF Count and Countess Paul Pálffy

BY A HOUSE GUEST

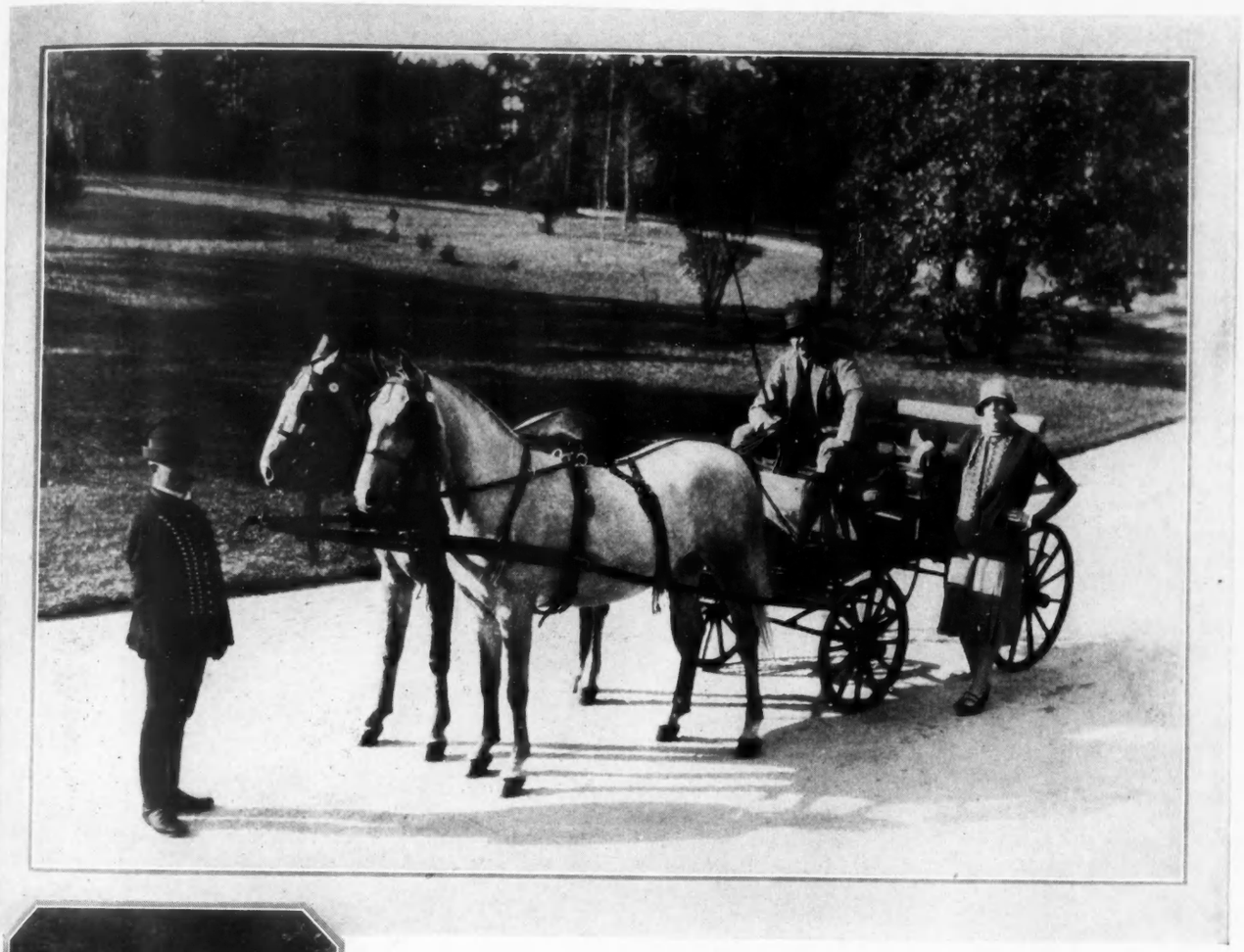
THE Orient Express carries a flavour of romance that other trains lack. At first, as it pulls out of the Gare de l'Est, there is no perceptible difference. The ladies are all very elegant and all very much alike in their new Paris clothes. Nothing but French is to be heard. Only *Le Matin* and *Le Rire* strew the compartments. But, as the hours slip by and the passengers settle down to that spiritual satisfaction, which a sense of getting somewhere without personal effort always gives one, racial distinctions crop up. Too bright scarfs bind the Antoinette cut heads. Figures grow ampler as the German frontier approaches. The dining-car becomes a moving Tower of Babel clogged with exotic odours. In spite of Mustapha Kemal, an occasional fez is visible.

The sun rises and sets. There is a screech of brakes. A Czech official, looking singularly Prussian with his bullet head and iron jaw, leans far out, waving two fingers to indicate that there are two passengers for the customs. It is Bratislava, the capital of ancient Hungary, where Maria Theresa went in her young motherhood and majesty to beg the Hungarian magnates to protect her infant son. The swords rang out on the old hill—*"Moriamur pro rege nostro Maria Theresia!"* And the Hapsburgs were saved. This city is, also, Pressburg, but the Czechs have called it Bratislava for no ostensible reason save to make things harder for unfortunate school children already bewildered by the new Central European geography.

An American passport precludes any customs difficulties. Most Slovaks have at least one member of their family in the States, and the Masaryks drew their wives and their votes from east and west of the Alleghanies.

Outside, in the automobile, the lights cut the thick white dust and scatter flocks of interminable, aimless geese. Two, true to their name, fly against the wind-shield and break their necks. The painted villages are asleep under thatched roofs. The road is very bumpy. It has not been repaired since before the War, and the springs of the car bounce over what is left of the foundation. Nothing stirs anywhere except ourselves. Not a breath. Only the twisted trees bear testimony to the bitter winds. It seems a long, long time before we turn into the park of the great château of "Pudmerice," where we are to be the guests of Count and Countess Paul Pálffy. And it seems a very long way from Fifth Avenue.

(Continued on page 120)



Count and Countess Paul Pálffy are photographed here with a team of horses bred on their own estate and with a liveried coachman, carriage, and harness that are all typical of the Slovakian and Hungarian countryside

Count Draskovich has brought down a moufflon—one of the mountain sheep that have their origin in Sardinia and were transplanted to old Hungary

(Right) On a feast-day, the peasants from the little village of "Pudmerice" wear these picturesque costumes, gay with colour, the men with feathers in their hats

Hoyningen-Huene, Paris

MISS MAY LADENBURG

Miss Ladenburg, the daughter of Mrs. Adolf Ladenburg, of New York, is a prominent figure in the young international set, being well known in New York and Paris

THE FOLLY TO BE WISE

This Self-Assured Wisdom, Acquired Almost from Birth, May Prove a Stumbling-Block for the Little Sub-Débutante

THE daughter's coming-out year has become such an important event in family life, as we now live it, that it not only concerns the purse-strings of the father and the heart-strings of the mother, but it also affects the mental attitude of the little sister who watches the approach of this long-heralded début for several years before the great winter finally arrives. It can not fail to make a marked impression at a malleable age, and we are somewhat concerned lest the little sub-débutante arrive at the conclusion that coming out is the be-all and end-all of this entire universe. Whether she remains in Miss Smart's School in New York or is sent to be "finished" in a Tuscan palace in Florence (lately turned into the correct thing in education), or to one of the many boarding-schools, college preparatory or otherwise, her mind is so completely and absorbedly focused on the process of coming out that all those concerned might just as well resign themselves to the fact that she isn't going to concentrate for more than one occasional minute on any subject that does not link up with this event. History, Latin, mathematics, science, or compositions are, to her, subjects that have no relation to life as she sees it. Current events might appeal to her, if she could realize at sixteen that there was a definite connection between such things and dinner-table conversation, but the average young person does not appreciate this, and so another golden opportunity is turned into dross. Of course, we are not writing of our neighbour's girl or of our girl, but merely of a certain type that is to be found plentifully in all the large cities of this country and that may, we fear, be greatly on the increase.

THE minute school is over, this little girl flies to her mirror, where she applies the latest rouge recommended by her "crush"; then out comes the Chanel perfume that she has surreptitiously removed from her sister's dressing-table; then the Lanvin lipstick is applied; and, after those sacred rites have been executed, she and her best friend sally forth to nibble as lightly as possible a celery-and-olive or soda-water lunch, because the extra coating of fatty tissue that Nature prefers at this age must, somehow or other, be forced to give way to a beautiful figure.

"HOW shall I get from one dance to another, Mother? Sister says there are dozens of dances every night." "Who will take me to Florida or on a Mediterranean cruise as soon as the parties are over in February, the year I come out?" "What shall I do if I'm not asked to all the big football games?" "May I go to night-clubs? Molly says *her* mother says she can." It is easy to see that the child is muddling her mind with questions that can not possibly be answered for some time to come and that have no connection with school or home life. What she should be interested in are school activities, whether studies, athletics, or recreation; or else she should be developing some taste or hobby, as the British children are taught to do—music, art, or a collection of some kind. Girls could apply themselves to objective pursuits just as well as boys do, if they received more encouragement from their parents in this direction. They could, we say, and, we might add, they certainly ought to do so; but would they? Climate, or way of life, something, seems to force them early into a sort of restless precocity. Boys—as boys and not just as comrades—appear all too soon, and, between the girl and her boy friends of sixteen and seventeen, we find a great many misunderstandings and hurt feelings. An "*affaire de cœur*" that promises to be eternal, and lasts for a week, occurs very frequently. Elders may smile a little, but it's no joke to the young. One of them is always taking the situation too lightly to suit the other. The boy writes a letter to the girl. It is enthusiastic, affectionate, and long, full of what he is doing and interested in, and he signs himself "with loads of love, John." The girl answers promptly in the same vein. Perhaps, he then waits two weeks before writing again, and his letter may be distinctly less animated. This time, he is "as ever, John." She must then, of course, wait two weeks before she answers, and when she does so, she writes rather tartly, at that. He responds that he has heard some *nice* things about her from her best friend. (This is sarcastic, and "the things" may be as terrible as that she expressed a preference for sailing and for motoring with another rather than with him.) She writes back that she has always told him the truth, and nothing but the truth, and if he would rather believe her friend than herself, he is welcome. Thud! The affair is over. A mere nothing; but, as far as mental interests go, most upsetting. What has the school world to do with this tragedy?

HER thoughts are now sadly directed to the impossibility of being anything but vampish with boys. The "*femme fatale*" of Sweet Sixteen is a mousy little creature with long golden hair. She says a very little, for the very good reason that she has very little to say. She has no particular animation, not overmuch mentality, no humour, and very little heart, but what she has got is a consuming flame of vanity and a feminine intuition as to what the boy is thinking that is nothing short of miraculous. He accuses her, quite openly, of being "nothing but sex," but, needless to say, he loves her in spite of, and because of, this discovery. A friend of mine was once possessed of a little daughter of this type, who has since married. Her mother, feeling that a few serious words of warning were necessary, said to the child, one day when they were quite alone, "There is one thing that I want to say to you, darling, as I see that you are rapidly growing up and will have decisions of your own to make sometimes, decisions about which it may be best to make up your mind a little ahead of time, lest it be too late when the situation presents itself. . . . I really think, dear child," she continued, "that if you are able to say to your fiancé, 'You are the first man who has ever kissed me,' you will be very proud and happy when that moment arrives." The reply was deliberate, but instantaneous. "Mother, I have every intention of being kissed next week."

PERHAPS, the most significant change that has taken place concerning the development of the young girl is this determined, frank courting of adventure for adventure's sake. In every generation, adventure is courted, but, perhaps, hardly in the straightforward, even, flat-footed manner of to-day. The *Backfisch* has disappeared. Like the elderly lady-of-forty-with-a-lace-cap-on-her-head, and the family coachman, and the typical Beau Brummel, she is relegated to "the tender grace of a day that is dead." Just as we are standardizing the clothes, and the motors, and the furniture, and the flowers, and everything else, so we are also standardizing the female sex. A girl doesn't go through changes and metamorphoses, as she used to do. Every one who isn't a man is a woman now. Some are younger, some older, some prettier, some smarter, but they are all, in their own estimation, at least, almost grown-up from birth. As for their social début, every one of them is either looking forward to coming out or, in the act of coming out, looking forward to some one else's coming out. And when they get to the age when that some one else is an own daughter, then, and then only, will they hesitate to "know it all."

INDIVIDUALITY
Rules The Waves!

COIFFURES BY ANTOINE
SAKS-FIFTH AVENUE

Paris in Colour

A little Portfolio of Coloured sketches will be, hereafter, a regular feature of Vogue.

The pages will be very informal in character because they are compiled from unfinished sketches from our artists' note books, but since an unfinished sketch is often more charming than a complete drawing it occurred to us that our readers might enjoy these gay little documents.

Coats, this spring, are showing many new developments. Back interest is a decided feature, and black will be an important colour. The irregular hem-line is also being introduced more and more into wraps, and the three-quarters length coat, like the one at the right, will be very smart

This coat of black flat crêpe has interesting looped panels in back below the moulded hip-line. The large collar is of black fox
Lelong - "Atlante"

Bonwit Teller has this model

This extremely youthful model in beige broadcloth has a standing scarf collar in matching caracal which ties smartly, and a half belt cut in one with the coat itself Paquin

Imported by Lord and Taylor

This three-quarters coat of black flat crêpe has a yoke and back cut in one and godets that give an effect of great fulness. Collar of blue fox
Lelong - "Ascanio"

Bonwit Teller has this model

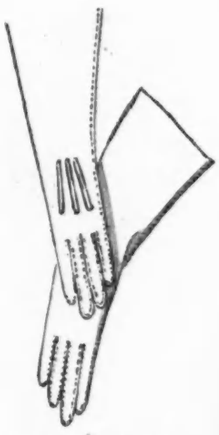
A SMART DAY "COMPOSITE" COSTUME FOR PALM BEACH

White and Black - with Red!

White and black is in itself an ultra-chic combination, and when a touch of red is added, the costume gains an interesting new colour note

The costume consists of a sleeveless jumper and skirt of white tussur and a jacket of black tussur. (This season, tussur and the other exotic silks are smarter than crêpe de Chine for sports wear)

With this costume may be worn any one of the three hats illustrated. The model from Florence Walton is of red bangkok with a band of narrow black-and-white grosgrain. The hat from Marie-Alphonsine is a new bonnet shape of black-and-white baku with a wide red grosgrain band. Black felt and red baku are combined in the smart advance spring model from Agnès



White washable suède gloves with hand stitching
Nicolet

Yvonne Carette
"Printemps"
Bergdorf Goodman has this model

Marie-Alphonsine

Florence Walton

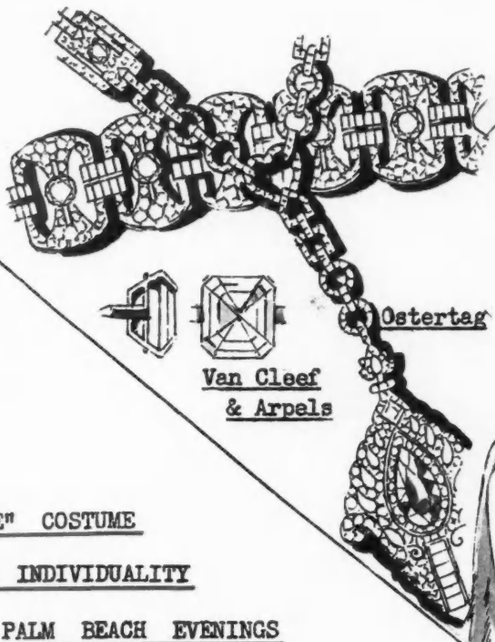
Hand-bag of Russian leather
Van Cel

Agnès
Saks-Fifth Avenue has this

Marouf

The shoes are of white buckskin and black box calf with a medium heel of solid leather

With sunburned legs, no stockings are necessary, but if they are worn, they should be in a sunburn shade



Van Cleef & Arpels

Ostertag

Van Cleef & Arpels

Bag
Van Cleef & Arpels

A "COMPOSITE" COSTUME OF STRIKING INDIVIDUALITY FOR FORMAL PALM BEACH EVENINGS

Louiseboulanger uses ombré faille in delicate pastel shades for an evening gown of great charm

The cape is of white breitschwantz, one of the few light-weight furs which can be worn on warm evenings. This type of cape is particularly adaptable for wear with stiffly bouffant dresses. The new flat back yoke emphasizes the smart, snugly fitting, narrow shoulder line

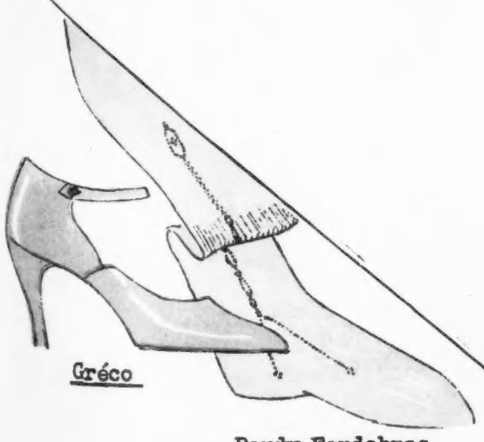
The evening bag of finely quilted green crêpe de Chine has a frame of platinum set with tiny round diamonds

It is smarter to wear one wide, exquisitely wrought bracelet than several small ones

The very sheer "Le Français" stockings were chosen in a new mauve-beige shade that especially harmonizes with this multi-coloured gown

Evening ensemble from Louiseboulanger "271"

Dress from Altman



Gréco

Bardy Fordebras

The classic one-strap sandals are of green crêpe de Chine to match the bag. This type of shoe or an opera pump is preferred by the Parisienne for evening. Crêpe de Chine is smarter than satin for evening shoes, although not so practical.

WHAT SMART WOMEN WEAR

WHEN LUNCHING AT THE RITZ

This type of sable scarf is seen more and more. It is most frequently worn with tailored suits, replacing the usual fox scarf

All Black
Velours de laine coat
Breitschwantz trimming
Black felt hat

Madame Paul Dubonnet:
The smart V-shaped yoke for coats is now used in fur
Coat of sable
Beige felt hat.
Diamond hat pin

Black and Green
Madame Agnès, the famous modiste who is noted for her personal chic, wears this new colour combination
Wool coat trimmed with astrakhan, and
Black satin dress (from Vionnet)
Black astrakhan toque, felt bow (Agnès)
Medium-heeled kid, "Richelieus"
Jade beads, ear-rings, and green silk scarf

Black and White
Black cloth coat
Cravat collar and trimming of ermine
Black felt hat
White gloves

WHAT SMART WOMEN WEAR IN THE EVENING

(Below) Mrs. Reredon Havemeyer seen dining at the "Pile ou Face." Dress of black chiffon embroidered in silver wheat (Paquin). Diamond, emerald, and red enamel brooch worn on black faille ribbon. Twisted emerald necklace. Many very thin platinum bracelets. Short white gloves

La Baronne Eugène de Rothschild, Yellow chiffon velvet dress (from Vionnet)

La Marquise de Paris, Beaded black mesh dress (from Augustabernard) A removable jacket reaches to the waistline. (The Honorable Mrs. Reginald Fellowes wears this same model in white)

La Baronne Eugène de Rothschild. Black velvet dress (from Vionnet) A large bow on the skirt gives length at the back

VOGUE IN PARIS PREPARES
A GROUP OF COSTUMES FOR
A NAPOLEONIC BALL
IN NEW YORK

For The Beaux Arts Ball 1929

THIS ANNUAL EVENT WILL
REPRESENT FRANCE OF 1789 TO
1804, AT THE HOTEL ASTOR
ON JANUARY TWENTY-FIFTH

White chiffon dress
Blue velvet spencer
Heart-shaped brooch
Hair curled and gathered
high at back in chignon

Pale rose satin dress.
Matching silk gloves
and fan
White lace head-dress
Diamond jewellery

Madame Sans-Gêne
Blanchisseuse
Rose-and-green printed toile
de soie dress.
White lingerie apron, cap,
and trimming on bodice.
Green faille ribbon on cap.

Madame Sans-Gêne at Court
White satin dress.
Embroidered gold stars.
Red velvet court train.
White silk gloves.
Pearl studded gold diadem.
Pearl ear drops

These costumes are
obtainable from Lord and Taylor

THE PORTRAITS THAT INSPIRED THESE COSTUMES SHOW THAT GREEN WAS AN OUTSTANDING COLOUR OF NAPOLEON'S TIME

THESE COSTUMES ARE AS CHARMING FOR OTHER FANCY-DRESS OCCASIONS AS FOR THIS IMPORTANT BALL

Madame Visconti
(after Gérard)
Dress of white chiffon or soft white satin.
Green silk gloves.
Green velvet shoes.
Emerald studded comb
Gold jewellery

Young Girl
Dress of soft water-green faille.
Indian shawl.
Plaited chignon encircled by roses
(Musée du Louvre)

A Parisienne
Printed cotton dress.
Plaid wool fichu.
Yellow straw hat, green plume.
Green kid shoes.
White cotton stockings
Reticule to match dress

These costumes are obtainable from the Brooks Costume Company

Marie-Louise, Empress of France
Gown of green satin.
Embroidered leaf design in gold
Collar and sleeves of white organdie.
White silk gloves. Pearl diadem

MEN'S COSTUMES TYPICAL OF THE NAPOLEONIC PERIOD

CHARACTERISTIC DETAILS AND ACCESSORIES

A Citizen
Grey redingote
White suède breeches
White collar and vest
Black boots, yellow tops
Stiff black hat

Black straw chapeau
Black and white cock feather plume

Hair curled and held in place by crossed ribbons

Pink and white taffeta capote
Lingerie and flower trimming

Pearl necklace
Emerald clasp

Cameo ear-ring

Gold comb

Fan of painted parchment mounted on ivory

Marechal Lefebvre
Navy-blue coat
White suède breeches,
White vest,
White gloves,
Black patent leather boots
Black hat with plume

Laced satin slippers

White satin reticule
Gold paillette embroidery

Satin pump with satin bow

These costumes are obtainable from the Brooks Costume Company

DISCOVERIES

FOR THE HOSTESS

TO many people, the term "successful hostess" still conveys a lady whose ability consists in planning elaborate menus, juggling guest lists, and supervising every minute detail of her entertainment—be it breakfast or ball—down to the placing of the last flower. This, at least, was the old school of successful hostesses, and we somehow feel that, at the end of her successful party, the lady was a wreck! But not so the hostess of 1929! She is successful, not alone in her ability to give pleasant parties, but also to take advantage of the services of others to help make the parties pleasant. Not that she would do anything so uninspired as putting an intimate dinner-party into the hands of an impersonal caterer. But she has ways and means of her own, and clever people are continually originating more ways and means for her. And Vogue, in turn, is continually discovering these ways and means and passing them on to its readers to add to their own lists of resources.

FIRST AID TO THE HOSTESS

For example, Jean, on Park Avenue, is known to many as a clever caterer and a dispenser of superb caviar, but only a discerning few have discovered his flair for creating a dinner *intime*, which gives the impression of having been prepared in one's own kitchen, but which, in reality, has been transported completely ready to serve from Jean's own kitchen. Imagine the joy of such a service to those who want to entertain at dinner in their own houses, but who live in apartments limited to the meagre possibilities of a diminutive kitchenette; or, for that matter, to those who have a tremendous kitchen, but who wish to do something a bit out of the ordinary for a particular occasion.

Suppose a hostess who wishes to entertain four people at an informal dinner of four or five courses consults with Jean. He might suggest green turtle soup to begin such a menu, fresh, of course, divinely flavoured, with succulent squares of the turtle meat—a soup fit to place before any epicure. Then, perhaps, there would be mushrooms sautéd in sherry, followed by roast partridge with which will be served fresh, slim string-beans, and celery *braisé*. If one wishes, a green salad can be included, but, if not, *pêches au fraises des bois* will follow, a dessert that has to do with great golden peaches, the tiny, piquant wild strawberries that are so difficult to secure, and a sauce that defies description. And all of this arrives at one's house ready to be served, with the hot things in the earthenware casseroles that are so typically a part of a French cuisine, and with these may come a waiter to serve, if one desires.

Another practical service that Jean renders to various smart hostesses is to send a very special course to supplement what is already planned in their own kitchens, a process that simplifies the cook's work and is sure to add distinction to the meal. Lobster *au* sherry is one of the most popular single courses, and guinea-hen *en cocotte* is a triumphant course, arriving plump and perfect in its casserole, surrounded by potato *rissolés*, fresh pease, and carrots Vichy, which are thin slices of carrots sautéd in sweet butter. A simple entrée in which Jean excels is vol-au-vent of sweetbreads *à la Toulouse*, not the ordinary vol-au-vent, in which the sweetbreads are submerged in an uninteresting cream sauce, but an affair of delicious brownness and delicate flavour.

Pâté de foies gras encased in a shell of brioche pastry is made to order in this shop, and it is of a variety to bring tears of joy to the eyes of those who thought they had said good-bye forever to this supreme delicacy upon leaving the shores of France. Here, too, are quart jars of soup, the fresh green turtle, tomato *Madrilène*, and chicken and beef consommé—veritable essences of soup, made double in strength and with superb flavouring.

A NOVEL SERVICE

Another service of this same *intime* variety, but far simpler in character, is that given by the Marbet Kitchen, an amusing and valuable discovery for the hostess, that is tucked away in Greenwich Village. Here, the term "home-cooked food" comes into its own, for everything that comes from this kitchen is made directly on the premises and then delivered to one's own kitchen by messenger, so that all that is necessary is to heat the food to give the impression that it is one's own handiwork or that of one's cook. There is a choice every day of two meats and of different fresh vegetables—little chicken pies, beef with mushrooms, Brussels sprouts cooked with chestnuts, creamed spinach that is a veritable glorification of this vegetable, fresh string-beans, baked beans with true home-cooked flavour, and many others. All that one has to do is to telephone, even as late as four o'clock in the afternoon, and take one's choice from the specialties of the day, whereupon the food is delivered in time to be served for dinner.

There are home-made pies and cakes and cookies available every day in Marbet Kitchen, and others may be made to special order. A most delicious specialty is the angel-food drops that look like enlarged feathery snowflakes and melt in one's mouth in the approved fashion. Another excellent feature of this versatile establishment is the delivery of waffle batter on Saturday, to be used for Sunday morning breakfast. Many households possess cooks who excel in other fields, but fail completely in the gentle art of making waffle batter, and, if a fondness for waffles exists, this way of assuring perfect ones is welcome news, often especially to younger members of the family.

TO COMPLETE THE APERITIF

Practically every smart hostess in New York and the surrounding vicinity depends upon Dean's for aid and counsel in one way or another, and one of the many pleasant discoveries made recently in this shop is that of Japanese *arares*, which prove to be the perfect accompaniment for the aperitif. These small square morsels are a cross between tiny crisp biscuits and salted nuts, combining the best features of each. One makes a single piquant bite, and every time *arares* appear, the hostess is lauded for her discriminating choice. A pound serves a great many people, and they last for so long a time that it is quite safe for them to be sent to various parts of the country. Another aperitif accompaniment from Dean's consists of the miniature cream-puff shells, which are made to order. These baby puffs may be filled with seasoned caviar, or they are especially delicious with a highly flavoured mixture.

Here, too, are the delectable and decorative candy rose-petals in rose-pink and yellow, which are such an attractive addition to the tea or dining-table and which can be made in white for weddings. And one can never speak of Dean's without mentioning in passing the *petits fours*. Not that these small and intriguing cakes are really a discovery, since they have been famous for years, but it is a new discovery each time to find how infinitely varied and delicious they are.

APPETIZING CANAPÉS

One of the simplest and most expedient ways of solving the canapé problem is by means of the little biscuits known as "caviarettes." It takes but a minute to spread any number of these with seasoned caviar or pâté de foies gras when unexpected guests arrive. These biscuits come conveniently packed in tin boxes and are available at Macy's grocery department and food shops in other cities. Another delicious and very simple variety of biscuit to accompany the

(Continued on page 96)

Steichen

SEEN *on the* STAGE

by

DAVID CARB

Lucrezia Bori is singing the principal rôle in Massenet's "Manon," which is being revived for the first time since 1923. Madame Bori's costumes are by Lanvin

AS if responding to my lamentations in a recent issue of Vogue on the disappearance or temporary eclipse of the star appeal in the legitimate theatre, five stars have blazed upon the town. Their plays range from mediocre to ridiculous, and large audiences are attending every performance of three of them. Katharine Cornell, Jane Cowl, Alice Brady, Helen Menken, Peggy Wood—all, you notice, women; how much of the "draw" is due to the charm and beauty of the actresses and what proportion is histrionic, I can not say; one thing is certain—the dramas themselves do not provide the greater part of the appeal. The star system has life in it yet, or, perhaps, a new star system is a-borning.

"THE AGE OF INNOCENCE"

MISS CORNELL'S vehicle, derived from Edith Wharton's novel, "The Age of Innocence," and bearing the same name, has been fittingly housed in the Empire Theatre. There, among the shades of another generation's theatrical aristocracy, the tragedy of two members of New York's social aristocracy half a century ago finds the exactly right setting. The high, spacious foyer, the rich, sumptuous hangings, the wide, deep balconies receding into dimness, the crusted gilt decorations and refined, faded red upholstery, the salon chandeliers with their crystal pendants sparkling discreetly in subdued light—long before the play begins, one has entered and settled into the atmosphere of the 'Seventies. When the curtain rises on the conservatory of the van der Luyden house in Astor Place, revealing the belles and gallants in their baroque costumes, curtseying, bowing from the hips, uttering polished, if not brilliant epigrams, the gentlemen contending politely for the honour of having their names written on the ladies' dance programs, the whole soirée dominated by the blunt and obese Mrs. Manson Mingott, who sits comfortably upon the apex of the social pyramid—the curtain at the Empire rising on such a scene seems but to remove a screen that has for a time separated one part of a room from the other.

"The Age of Innocence" brings to the current theatre what it entirely lacked and sorely needed—repose, reminiscent tenderness, fragrance.

Margaret Ayer Barnes, the adapter, has felt the quality of the 'Seventies in the metropolis as the élite of that day felt it, and she transmits it thus. The play as a play has many shortcomings, which ordinarily would prove fatal; here, they become negligible, for what passes on the stage evokes a precious mood and maintains it. And that is more than sufficient for a rare evening. The people who assemble in the theatre where Maude Adams, John Drew, William Gillette, the young Ethel Barrymore once held forth, where the latest whimsy of Barrie and the newest "well-made

(Right) Ruth Draper, the distinguished monologist who has returned after a brilliant European tour, has been giving a series of performances in New York before her American tour

play" of Pinero were first shown America—, the people who assemble there these evenings will for a couple of hours have the refreshing experience of being far away from cacophonous Broadway, its tribulations, harshnesses, excesses, mad exaggerations of the immediate —will rediscover that precious appreciation of continuity we call perspective. They will remember, what so many have forgotten, that ours is not the first generation to breathe and love and renounce and laugh, to be stirred by ambitions, visions, passions, a strong social sense—in sum, they will recollect that ours is not the first generation to live acutely.

The play itself is stiff-jointed, stilted, creaking, clumsy, the materials not well selected nor skilfully assembled, the dialogue too carefully rounded, too lacking in nervousness for life in any time or place. But, I repeat, those things one is not aware of until later, until the bustled, sweeping, flamboyant gowns, the gracious, graceful manners, and the tender mood of an era that considered living a fine art with a definite technique— until fresh contact with to-day has powdered all that again with the dust of remoteness, quaintness, unreality, the slightly absurd. Then comes cool analysis, and, under it, the weaknesses of the play stand out alarmingly —they are many and great. Guthrie McClintic's adroit direction and the performances of Miss Cornell and Arnold Korff fortunately delay such analysis until afterwards and ensure enjoyment while the play is passing.

The star has never looked more lovely. The elaborate, bizarre, rococo costumes of the mid-century, she carries with ease and distinction. Their bows and flounces and panniers and trains heighten her beauty. Her olive colouring, broad face, and retroussé nose seem designed by Nature for just such dress. The richness of her voice, the fluidity of her movements, the dignity and poise of all her actions have at last found their proper *décor*. Arnold Korff's finely shaded performance mates hers.

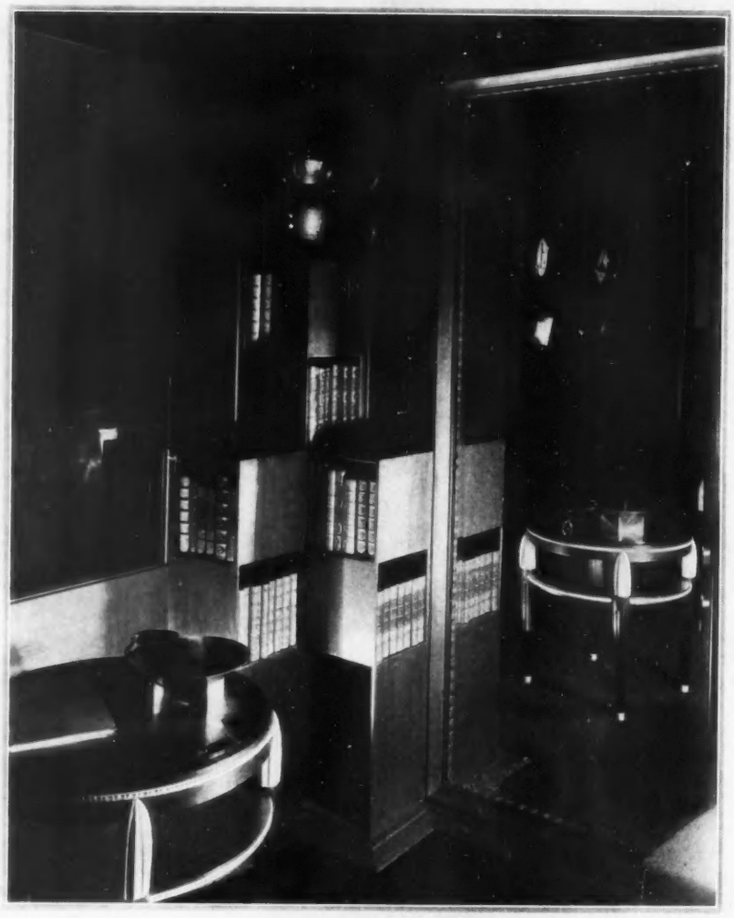
Miss Cornell does not appear in the final scene. Forty years have passed since the member of one of New York's most exclusive families sacrificed her love for Newland Archer on the altar of Propriety and fled to Paris. Archer, now a mellowed old gentleman, accompanied by his son, calls upon her. The two men wait in the drawing-room. Presently, a servant enters seeking his mistress' stick— she is unable to walk without it. Archer takes the stick, stares at it, strokes it, and slowly a realization of the years, what they must have done to her, comes over him for the first time. Until that moment, she had remained in his imagination what she was in their hot youth. He does not wait for her to hobble in —nor does the last curtain. It is an extremely moving moment.

If she were to appear, what would she be

(Continued on page 102)

(Right) Tamara Geva danced with the "Chauve-Souris" last season and is now a featured dancer in Florenz Ziegfeld's show, "Whoopee," in which Eddie Cantor is starred

(Upper) Steichen (Lower) Carlo Leonetti



Anton Bruehl

Henry Varnum Poor designed this bathroom, using tiles in tones of brown, grey, and blue for the walls and painting the wash-stand and the bathtub with his characteristic motives. Collectors of Mr. Poor's ceramics become ecstatic when confronted with an entire room by this artist

(Upper photograph) Joseph Urban, the celebrated architect and stage designer, has named this boudoir, panelled in black glass and furnished in black ebony, "Repose." It is best suited for theatrical purposes, but demonstrates certain practical features—for example, the bookcase

Ilonka Karasz, another pioneer in furthering the cause of modern American design, created this gay and childlike nursery. The furniture, painted in clear primary colours, is brought down to the scale of a child's world. A practical and decorative note in the room is the blackboard frieze

Anton Bruehl

Winold Reiss, the well-known painter and pioneer in sponsoring the cause of contemporary American decorative art, never loses sight of the fact that rooms are to be lived in. The scheme of the "Daughter's Room" is in canary-yellow, blue, and silver. The day-bed is upholstered in yellow velours and is essentially modern in that it serves its purpose with the greatest economy of means, conserves space by using built-in bookcases and cupboards, and depends upon colour and proportion for its distinction

TWENTIETH-CENTURY DECORATION

The American Designers' Gallery, a Symposium Of Modern American Decorative Art

BY HELEN APPLETON READ

THE recently opened American Designers' Gallery at 145 West Fifty-Seventh Street is the first concerted effort to show American achievement in the decorative arts as an arrived entity and not as an apologetic side issue in a display of European prowess. The fifteen designers who comprise the membership, each of whom was represented in a current exhibition, have established reputations in the field of decorative design. No illustrator or advertising artist seized with the urge to turn architect or furniture builder is represented here. Whatever the verdict may be as to the quality of the design shown in this first symposium of modern American decorative art, it can not be criticized on the grounds of non-professionalism or lack of adequate technical knowledge.

It is the purpose of the American Designers' Gallery to hold three exhibitions a season, in which the decorator members will give complete expositions of their ideas in separate rooms assigned to them. Those of the members who are not decorators and architects, but specialize in designing textiles, silverware, or ceramics, will show their work in separate alcoves. The membership comprises the following well-known architects and designers: George Biddle, Donald Deskey, Wolfgang Hoffmann, Raymond M. Hood, Ely Jacques Kahn, Ilonka Karasz, Robert E. Locher, Henry Varnum Poor, Ruth Reeves, Winold Reiss, Herman Rosse, Martha Ryther, Carolyn Simonson, Joseph Urban, and Ralph T. Walker.

The time was ripe for such an organization to be founded. Because of the emphasis placed upon European accomplishment in recent museum and department store decorative arts exhibitions, the fact has been overlooked that there was such a person as an American designer expounding the cause of a twentieth-century style. Needless to say, American modern decoration is, in the majority of cases, a younger, less experienced manifestation than its European interpretation, which has been developing for over a quarter of a century, but this American version is not so young as its recent appearance

(Continued on page 100)

SEEN *In the* SHOPS

(Above, left) Suggesting tropical nights, this graceful gown in shell-pink (a smart evening shade, this season) is fashioned of small patterned lace, that lovely classic of the evening mode; from Altman

(Above, right) This effective model fashioned of jade-white chiffon of the new stiffened variety flaunts a gallant little shoulder cape and a smartly dipping hem-line; from Lord and Taylor

(Right) A black taffeta coat with a bow in back complements the sweeping lines of the chiffon frock printed in grey, green, and black and stiffened by a taffeta foundation; from Bonwit Teller

(Extreme right) Dull flat crêpe is increasingly important in the evening mode. This model in rose-red has a cleverly gored skirt and rose-red flowers on the shoulder; from Bergdorf Goodman

(Right) For mid-Southern wear, this unlined coat of rough tweed in red, beige, and brown is worn with a smartly simple frock of orange-brown shantung with a box-pleated skirt; from Gervais

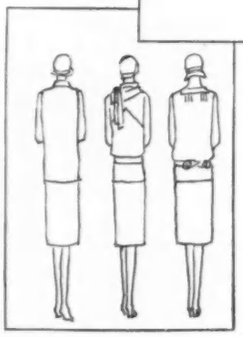
(Extreme right) Checked tweeds are newest. Chanel uses a shepherd check tweed in brown and beige for this jacket suit, which is worn with a beige crêpe de Chine blouse; from Gervais

(Below, left) Smart for Palm Beach is this rose velveteen coat lined with the crêpe de Chine of the frock, in pale yellow-green with a flower pattern in rose and green; from Saks-Fifth Avenue

(Below, next to left) The short-sleeved blouse of this two-piece white crêpe de Chine tennis dress buttons up the front in the newest Chanel manner and has a smart collar; from Saks-Fifth Avenue

(Below, extreme right) A white linen coat lined with brilliant red towelling covers this tightly woven black jersey bathing-suit which has a tuck-in tunic banded in white; from Altman

(Below, next to right) A knee-length coat of white piqué printed in shades of fuchsia gives new chic to a classic, full-trousered pyjama-suit of fuchsia coloured shantung; from Lord and Taylor



DESIGNS FOR PRACTICAL DRESSMAKING

Jacket No. 9665
Skirt No. 9651

The slim tailleur is one of the smartest of street fashions. This one, made of basket-weave woollen, has a single-breasted jacket. The skirt has a front panel. Sizes 14 to 46; skirt, 26 to 40

Blouse No. 9532
Skirt No. 9250
Accessories No. 9671

This blouse and skirt of two tones of crêpe are given added character by a scarf, bag, and belt of printed crêpe. The skirt has front pleats. Sizes 14 to 44; skirt, 26 to 38

Blouse No. 9666
Skirt No. 9651

This silk piqué blouse, worn with the woollen skirt shown at the extreme left, has a button-trimmed applied band and tucks below the neck in back. Sizes 14 to 46; skirt, 26 to 40

BLOUSES ARE NOW AN IMPORTANT PART OF THE MODE

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9677

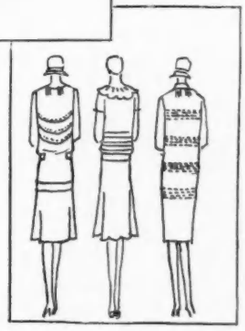
Silk crêpe is used for this frock with an overblouse trimmed with lap-stitch tucking and a sectional vest with bias tabs. The circular skirt has pressed creases in front. Sizes 14 to 42

Frock No. 9675

Scallops trim the tied collar and form the hem-line of this semi-sheer crêpe frock. Tucks are placed horizontally on the blouse and are used to give fulness to the skirt. Sizes 14 to 40

Coat No. 9667

Tailor stitching at intervals encircles this straight wool crêpe coat. It has a narrow notched collar, set-in sleeves, and inverted tucks at the neck in back. Sizes 14 to 46



FASHION LINES UP TUCKS AND STITCHINGS

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9661
The pleated front section of this silk crêpe frock has a band finish which continues around the back and into a belt. The neck-band is applied, and tabs are drawn through slashes in front. Sizes 14 to 44

Coat-frock No. 9673
Cashmere is used for this one-piece coat-frock, with a note of colour in its printed crêpe scarf. The sides and back of the circular skirt join the bodice in a pointed line. Set-in sleeves. Sizes 14 to 46

Junior Misses' Coat No. 9668
This coat is made of woollen basket-weave, one of the smartest fabrics for the younger girl. It is trimmed with tailor stitching and has raglan sleeves and a patch pocket. Sizes 13, 15, and 17 years

SIMPLICITY IS THE BETTER PART OF SMARTNESS

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9660
Bias folded bands and bows of self-material trim this silk crêpe frock. The skirt, joined to the bodice, has three inverted pleats. The neck-line may have a snapped-in yoke in back. Sizes 14 to 46

Junior Misses' Ensemble No. 9664
The plain gingham frock of this ensemble is trimmed with the checked gingham of the jacket. The front neck-line may be repeated in a deep back opening. Inserts give side fulness. Sizes 13, 15, 17 years

Junior Misses' Ensemble No. 9664
The sleeveless frock of this ensemble is worn with a straight jacket of checked gingham. It is collarless, with its fronts rolled back in revers, and has tucks at the neck in back. Sizes 13, 15, 17 years

BOWS REPEAT THEIR SUCCESS AS A TRIMMING

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9669

The back view of this georgette crêpe frock shows it in the rôle of a dinner-dress with sleeves and without a collar. The sleeves have a novel wrist treatment. Sizes 14 to 44

Junior Misses'
Frock No. 9663

Inverted tucks accent the higher waist-line of this printed chiffon model, with a full, gathered skirt. The frock may have long sleeves. Sizes 13, 15, 17 years

Frock No. 9669

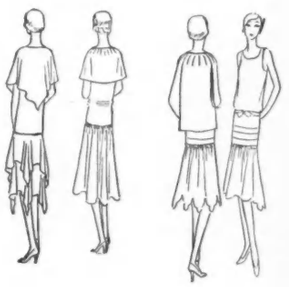
(Next to left) For evening wear, this georgette crêpe frock has a cape collar. There are two tiers of circular flounces and inverted tucks at the waist-line in front. Sizes 14 to 44

Evening Ensemble No. 9670

(Above, left) This little chiffon jacket is worn with the frock at the right during dinner, for bridge, or between dances. Sizes 14 to 42

Evening Ensemble No. 9670

(Above, right) The chiffon frock of this ensemble may have the smart, very low décolletage. The flounce dips lower in back. Sizes 14 to 42



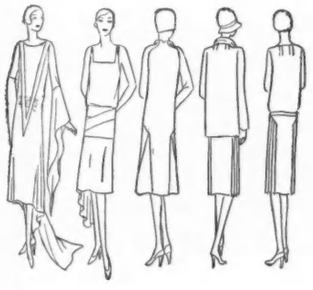
CHIFFON PLAYS A VARIETY OF EVENING RÔLES

DESIGNS FOR PRACTICAL DRESSMAKING

Ensemble No. S3297
(Above, left) The straight jacket of this ensemble is made of silk gabardine in a darker harmonizing shade. It has set-in sleeves. Sizes 14 to 42

Ensemble No. S3297
(Above, right) Smartly geometric is the applied motif trimming on this crêpe de Chine frock. The skirt is pleated in front; 14 to 42

Evening Frock No. S3299
The drapery of this printed chiffon frock falls from shirring at the swathed hip-line, below which a circular skirt is joined. Sizes 14 to 42



Coat No. S3298
(Above, right) Side fulness, achieved by inserted godets, and epaulet sleeves distinguish this woollen basket-weave coat with rever fronts and a gay printed scarf. Sizes 14 to 40

Hostess Gown No. S3300
This gracious hostess gown or négligée of crêpe satin and lace has a lower back section terminating in train drapery. The long cascading sleeves are set in. Sizes 14 to 44

THESE SPECIAL DESIGNS ACCENT SMART IRREGULARITIES

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9674

This smart frock is fashioned of semi-sheer crêpe with collar and cuffs in a contrasting shade. The circular skirt has inverted tucks about the waist and joins the blouse section under a tie belt. The blouse and sleeves feature horizontal tucking. Designed for sizes 14 to 40

Frock No. 9672

The simple lines of this printed crêpe princesse frock flare below the hips into a circular skirt. Inverted tucks follow the neck-line in front and radiate from it in back. A large bow finishes the neck, and small bows trim the set-in sleeves. Designed for sizes 14 to 46

INVERTED TUCKS LEAD TO A GRACEFUL FLARE

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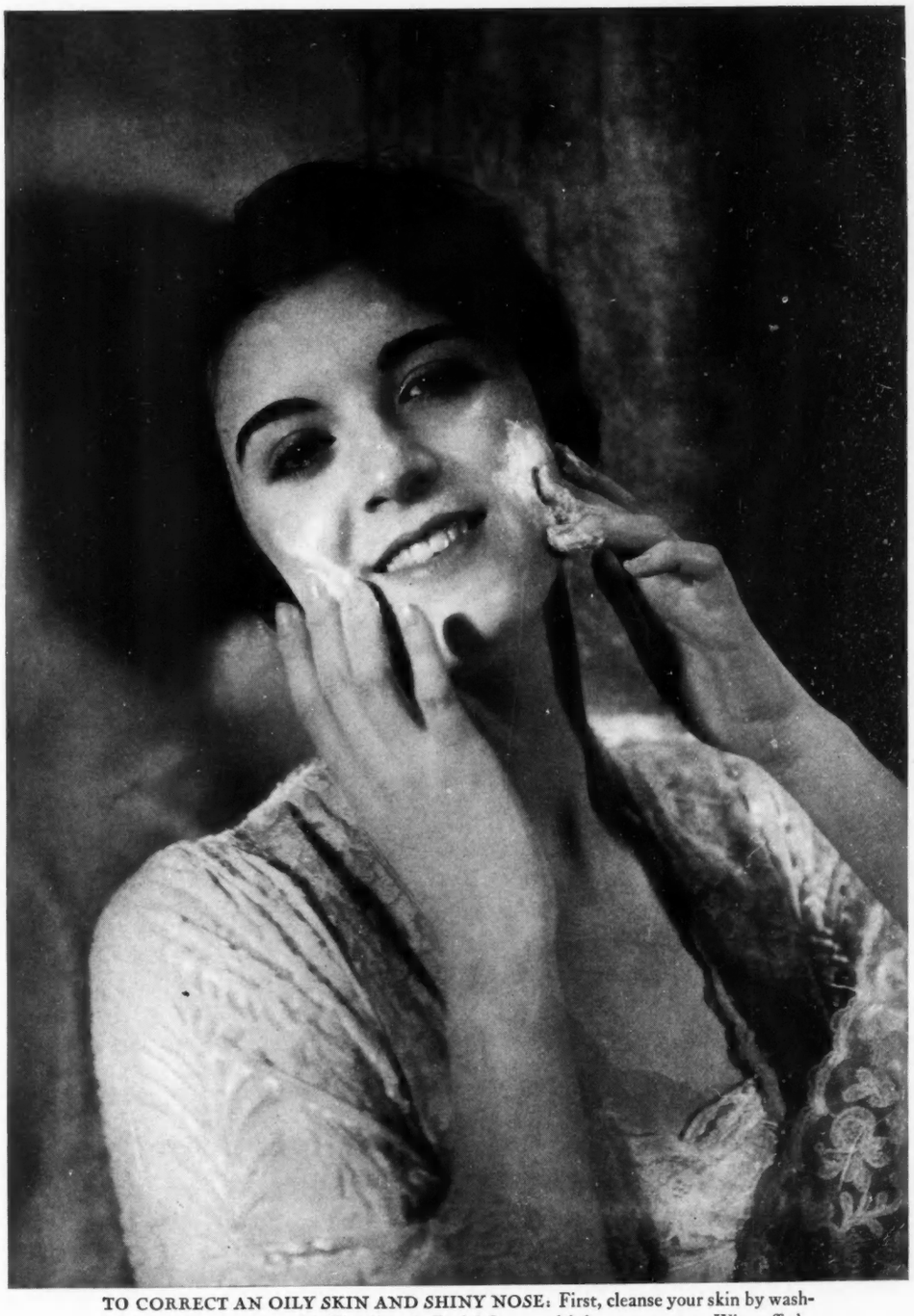

TO CORRECT AN OILY SKIN AND SHINY NOSE: First, cleanse your skin by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now, work up a heavy lather of Woodbury's in your hands. Apply it to your face and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with warm water, then with cold. If possible, rub your face for thirty seconds with a piece of ice (wrapped in a soft face towel).

TO RESTORE FRESHNESS TO A DRY SKIN: Every night before you go to bed, smooth Woodbury's Cold Cream generously into your skin, rubbing in lightly with the finger tips. Wipe off with a soft dry cloth. Now lather your wash cloth well with warm water and Woodbury's Facial Soap. Distribute the lather carefully over your face and gently smooth it into your skin. Rinse with warm water, then with cold. Do not use ice. Dry very carefully and rub on a little more cold cream for protection during the night.

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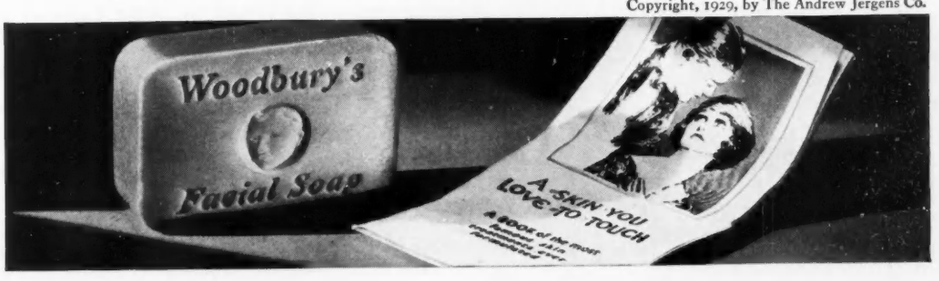

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No 9676

The design of this frock of silk crêpe is a clever harmony of diagonal lines. The circular skirt front follows the points of the yoke, one side of which forms an adjustable scarf. The back yoke also is shaped and is tucked. Set-in sleeves. Designed for sizes 14 to 44

Frock No. 9662

The skirt of this frock of silk crêpe achieves subtle fulness by side panels with inverted pleats. A long scarf starts at a single lapel, rounds the back neck-line, which is tucked, and is drawn through a loop at the belt. Set-in sleeves. Designed for sizes 14 to 46

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Since earliest times the pearl has shared with the diamond the foremost place in feminine regard. And for that reason men have gone into strange lands and under tropic seas to find it. They have built up about it a complex system of valuation and appraisal. Their study of it has become an art.

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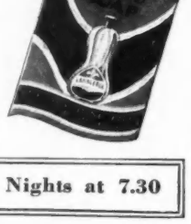

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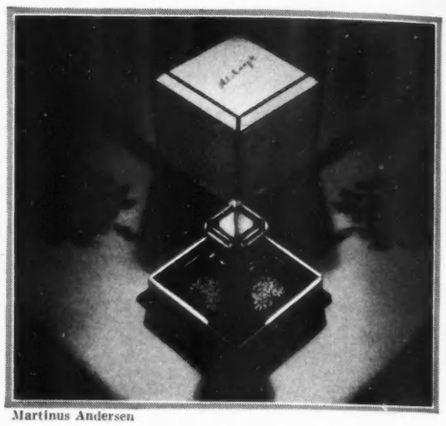

Martinus Andersen

Hattie Carnegie is one of the important New York couturiers who have followed the Parisian fashion and introduced perfumes of their own. This is a subtle and sophisticated fragrance in an amusing black bottle with golden motifs

ON HER DRESSING-TABLE

THE ensemble effect has established itself so firmly in the mode to-day that the really smart woman never thinks of a successful costume in terms of a coat and a frock, or even a coat and a hat and a frock, but in every small detail of its accessories. And, now, a new ensemble has appeared upon the scene to be conjured with—the ensemble of the hair, the face, and the hat!

THE NEW ENSEMBLE

At Saks-Fifth Avenue, this version of the ensemble is given serious and most delightful consideration. Beyond the regular millinery section is the small French salon where hats are shaped to the individual head by clever French fingers, and next to this room are Antoine's New York headquarters, where all that can be done to or for the hair is done with skill and artistry. Then, tucked away behind the French room is another smaller salon, where beautifying the face is the sole consideration.

Not that facial treatments or massages are given here, although, when the beautifying is finished, one feels that not only a treatment, but a transformation has taken place! One looks with amazement into the mirror, murmuring, "Can this sparkling person be I, who appeared wearied and wan in this place ten minutes ago?" It looks like magic, but, of course, it isn't! It is really the remarkably skilful application of excellent cosmetics by an attendant who knows to the *'nth* of a degree the shades and tones that most become each person. This small and unique salon is a branch of Madame Carrier-Belleuse's Paris *clinique de beauté* and is conducted by a make-up specialist who creates the make-up to complement the colouring, coiffure, and hat of each individual client. Furthermore, the daytime and evening lights with which the salon is equipped make it possible for the make-up to be created for day or night.

A PREFACE TO BEAUTY

Of course, the process begins with a careful cleansing, and for this a special oil of bland and gentle properties is used. This, a versatile oil that softens while it cleans, leaves the slightest amber tone on the skin and also provides a protection against a burn, if one is to be exposed to the sun. Next comes a beauty water, to be used in place of ordinary water, a refreshing liquid of a rosy hue. The astringent in this series is in such an enchanting shade of deep, vivid violet that one feels drawn towards it instinctively, but it is reserved for oily skin alone. After the beauty water comes a complexion milk that leaves the skin satin smooth and ready for the application of cosmetics.

The particular shade of paste rouge that is required is chosen from a wide assortment of shades, and a powder is mixed to suit the individual complexion. This blending is done in a pottery bowl with a professional-appearing pestle, and the powders are selected from a vast array of various shades—a dash of this shade and a bit of that, until the perfect blend is achieved. Next comes a bit of eye shadow on the lids and the touch of mascara on the eyelids. One need not have the mascara if one has a feeling against it for daytime, but it is applied with such skill that it is almost invisible, albeit most flattering. Then, a touch of lip-salve, the make-up is completed, and one's face is a thing of beauty!

All the preparations used in this pleasant and effective proceeding are imported from France, from Madame Carrier-Belleuse's salon, "Lelu," and an excellent feature is that the various blends that are used for one's individual make-up are carefully filed for future reference, just as a prescription is at a chemist's. There are other excellent preparations to be had from this salon, among them a *crème de nuit* of the colour of fresh raspberries and cream that especially recommends itself to those who like a fine, light cream for use at night.

A REFRESHING TALCUM POWDER

There are some occasions, such as when one rides or plays tennis, when the only really suitable fragrance is the clean, fresh odour of a toilet-water or talcum powder. And a new preparation that exactly meets these requirements is a talcum powder with an eau de Cologne fragrance. This is the Farina talcum with the same clear, spirited odour as the eau de Cologne made by the same firm, and it is light and fine in texture. Incidentally, here is a preparation that will appeal to a great many men, as well as to women who value a fresh fragrance with an overtone of the outdoors in their talcum powder.

Farina talcum powder is available in the large department shops throughout the country.

"SHE WALKS IN BEAUTY"

Elizabeth Arden

makes beauty a reality for every woman

DEMEYER

An Elizabeth Arden Treatment clears and renews the skin because it sends a swift, cleansing stream of circulation to the cells. It smooths and firms the contours, strengthens the muscles of the face and throat. Wrinkles, squareness, flabbiness, a double chin are all due to lack of proper care. Elizabeth Arden's Treatments are based on a scientific understanding of the skin's essential needs.

In the Exercise Department of the Salon you may literally learn to "walk in Beauty." And the Manipulative Exercises will be taught you for the home care of the skin. There is also Miss Arden's Vienna Youth Mask, recommended by distinguished doctors, that restores natural vitality, also beauty and health to tired or ageing faces.

Elizabeth Arden recommends these Preparations for your care of the skin at home

VENETIAN CLEANSING CREAM
Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. $1, $2, $3, $6.

VENETIAN ARDENA SKIN TONIC
Tones, firms, and whitens the skin. Use with and after Cleansing Cream. 85c, $2, $3.75, $9.

VENETIAN ORANGE SKIN FOOD
Keeps the skin full and firm, rounds out wrinkles, lines and hollows. $1, $1.75, $2.75, $4.25.

ARDENA VELVA CREAM
A delicate cream for sensitive skins. Recommended for a full face as it smooths and softens the skin without fattening. $1, $2, $3, $6.

VENETIAN PORE CREAM
Greaseless astringent cream, contracts open pores, corrects their inactivity. Smooth over coarse pores at bedtime. $1, $2.50.

VENETIAN MUSCLE OIL
A penetrating oil rich in the elements which restore sunken tissues or flabby muscles. $1, $2.50, $4, $14.

VENETIAN ANTI-WRINKLE CREAM
Fills out fine lines and wrinkles, leaves the skin smooth and firm. Excellent for an afternoon treatment at home. $2, $3.50.

VENETIAN SPECIAL ASTRINGENT
For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin. $2.25, $4, $10.

VENETIAN FLOWER POWDER
Fine, pure, delicately perfumed. *White, Cream, Naturelle, Rose, Special Rachel, Spanish Rachel, Maréchal Neil.* $1.75.

VENETIAN SPECIAL EYE LOTION
Use with an eye-cup, morning and night, to cleanse and tone the eyes. $1, $2.50.

VENETIAN SPECIAL EYE CREAM
Fills out lines and wrinkles around the eyes. Leave a little on the skin around the eyes overnight. $1.50.

Write for Elizabeth Arden's book, "The Quest of the Beautiful," which will tell you how to follow her scientific method in the care of your skin at home. And a second book, "Your Masterpiece—Yourself," will tell you about Elizabeth Arden's Home Course for beauty and health.

On sale at smart shops all over United States, Canada, Great Britain, in the principal cities of Europe, Africa, Australasia, The Far East, South America, West Indies, The Philippines, Porto Rico, and Honolulu, Hawaii.

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SAN FRANCISCO: 522 Powell Street
PHILADELPHIA: 133 South 18th Street
ATLANTIC CITY: Ritz-Carlton Block
CANNES: 3 Galeries Fleuries
WASHINGTON: 1147 Connecticut Avenue
LOS ANGELES . . 600 West 7th Street
MADRID: 71 Calle Alcalá
DETROIT: Book Building
PALM BEACH: 2 Via Parigi
ROME: Via Condotti 65
BOSTON: 24 Newbury Street
BIARRITZ: 2 rue Gambetta

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THE MODE RÊVÉE

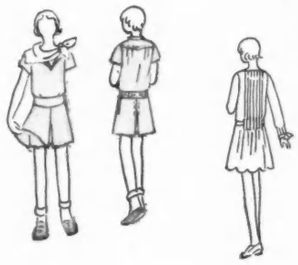
RODIER created the unusual fabric and we have trimmed it with kit fox. A coat of distinction shown by the better shops.

I. J. RUBIN & CO.
1412 BROADWAY, NEW YORK CITY

GOOD TASTE IN SMALL SIZES

Sports Suit
No. 2898
(Left) This sports suit of cotton gabardine includes a tuck-in blouse with a shoulder yoke, a divided skirt with inverted pleats, and bloomers. Sizes 6 to 14 years

Frock No. 2897
(Right) This crêpe de Chine party frock has inverted tucks at front and back, which release skirt fulness and join a neck yoke in front. The hem is scalloped. Sizes 6 to 14 years



Frock No. 2896
Below the little round yoke of this cotton crêpe frock are front and back shirrings. The raglan sleeves may be long or short. Bloomers. Sizes 2 to 10 years

Frock No. 2895
Plain linen is applied as trimming on this frock of cotton print. It has kimono sleeves and gathers at the neck-line. An undergarment is included. Sizes 2 to 8

POSED BY NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

The Dobbs EXQUISITE — *There's witchery in this new* Dobbs *Hat of Leisure Light Felt! - Deftly, cleverly fashioned, it beckons with the spirited lure of youth! An exclusive* Dobbs *Creation — in all colors — all head sizes — New — Flattering — Chic!*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

·confessions of a half-time wife .....

... "Men make me *furious*! John wanted me to take bridge lessons from that new teacher, but I couldn't, because they came at the same hour as my beauty treatments. He said I was such a face-slave that I was nothing but a half-time wife! Imagine it, Nadine, when we were giving a dinner that very night, and he'd have been the first to notice it if I hadn't looked my best.

"You don't *take* beauty treatments? ...You do it all *yourself*? ... And only yesterday I told John nobody would believe you and I went to school together, you look so much younger!

"'You never use anything but Nina Geranium Cream? ...Two minutes at night and two in the morning? ... You just rub it in and hop into bed—and pat some more on in the morning and rub it off and put on your make-up? ... Nadine, it's just too marvelous! ...That lovely, smooth, clear skin —no lines—none of that terrible flabby look I'm always fighting—no circles under your eyes—not even a shiny nose!...

"It's only 3.50 a jar, and yours lasts 6 months? ...Why, Nadine, I can *pay* for those bridge lessons as well as have time to take them! When I tell John, he'll send you an orchid a day till you die, or would you rather have your window boxes kept in geraniums... They must be your favorite flower!"

nina
geranium
cream

COUPON

If you want to save time on your face —and save your face at the same time —ask your local Department Store for Nina Geranium Cream. If you don't find it, send three-fifty to Produits Nina, Inc., 580 Fifth Ave., New York. If you want advice, ask Miss Nina Nestor, at the same address.

Name_____

Address_____

City_____ State_____

DETAILS *of a* YOUTHFUL WARDROBE

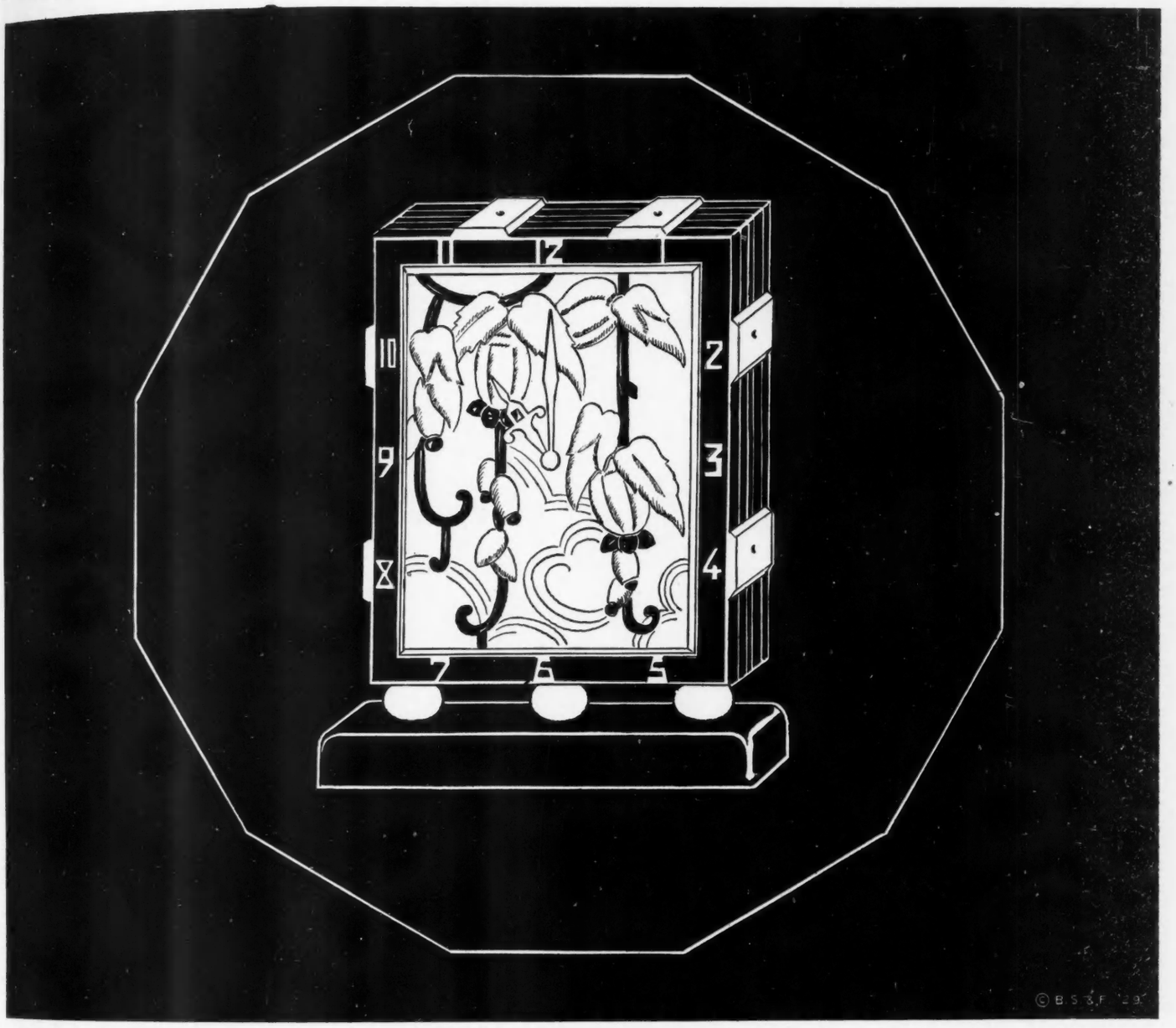
Pyjamas No. 9659
This pyjama suit of crêpe satin is edged with scallops and may have long or knee-length trousers. The jacket has soft pleats, forming a panel. Sizes 14 to 44

Waistcoat No. 9652
Designed to be worn with the tailleur or tweed suit is this jersey waistcoat, buttoning at either side. It may have a collar and be sleeveless. Sizes 14 to 44

Blouse and Skirt No. 9653
This tuck-in or overblouse and the divided skirt or trunks are made of cotton gabardine. The skirt has box pleats and a belt at sides and back. Sizes 14 to 44

Junior Misses' Frock No. 9654
(Right) The front of this printed crêpe frock is laid in soft pleats, which effect a panel. A tie belt begins at each side front, and there is a scalloped hem. Sizes 13, 15, 17 years

Smock No. 9658
(Left) This smock of printed cotton rep has a princesse-like silhouette. Soft pleats are laid at each side front and side back. The long sleeves are set in. Sizes 14 to 46



« TIME IS FOR SLAVES BUT SUCH A TIME-PIECE IS FIT TO WATCH OVER THE HOURS OF A GODDESS »
—*Louis Quinze*

.... And what modern goddess would not be enchanted with the clocks to be found at our shop today; masterpieces of coral, of onyx, of divers colored enamels, of jade and of nacre in unique patterns that are without duplicate. Clocks that match perfectly with antique Chinese porcelains; with fine, and rare and beautiful things ....

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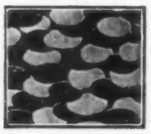
PARIS DESIGNED THESE FASCINATING FABRICS

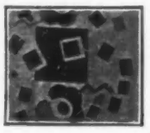
PARIS, the heart of all Fashion, sends new and glorious designs for Peter Pan fabrics...rich in color, smart in style, yet so economical that enough Peter Pan for a dress costs less than $3.00. Peter Pan is a guaranteed cotton fabric of absolutely fast color. Washproof, fadeproof, easy to launder...its rare economy and long wearing qualities make Peter Pan ideal for all informal occasions; for children's frocks and small boys' suits, as well as draperies, bed covers and a dozen other uses. See the newest French designs at your department store or send today for 30 free samples with interesting fashion supplement.

GUARANTEE: *"We will replace any garment made of genuine PETER PAN if it fades."*

USE COTTON—the Healthiest Fabric

Look for Peter Pan stamped on the selvage, or the label of ready-made dresses.





Send for these 30 Free Samples

GENUINE Peter Pan REG. U.S. PAT. OFF. Guaranteed Fast Color WASH FABRICS

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Please send me "The Peter Pan Sampler" of thirty samples, absolutely free.

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*Street Address or P. O. Box*_____

*City and State*_____

*Dealer's Name*_____

*Does he sell genuine Peter Pan Fast Color Fabrics?*_____

FOR THE HOSTESS

(Continued from page 73)

aperitif is Peterson's Swedish milk biscuits. These are not new, but their virtues are unknown to many hostesses. They may be spread with some well-seasoned mixture, but a very pleasant and easy way of serving them is to heat them, generously covered with butter, in the oven till they are crisply toasted, with the butter melted in.

DELECTABLE DESSERTS

Every so often in the life of a hostess, there comes a time when a rich, luscious dessert is needed as a crowning glory to the feast, a concoction of ices and cream, a *bombe* in all its glory. One firm that has been supplying this type of dessert to New York hostesses for many years is Maresi-Mazzeti. These confections prove a great joy to the out-of-town hostess, as well, since, by packing their frozen desserts in dry ice, this establishment is successful in delivering their products to destinations some distance away. While they make practically every known variety of ice and ice-cream, it is their special concoctions that delight the heart of the hostess. For example, there are such glamorous affairs as *"bombe* Ciro," vanilla mousse lined with chocolate ice-cream and raspberry ice, with the centre filled with candied fruits; "meringues Marguery," which consists of two meringue shells lined with mocha ice-cream and filled with hazelnut mousse (an unsurpassed combination), then fitted together and decorated with whipped cream; and "chocolate cup Bristol," a cup-shaped shell of thin sweet chocolate filled with caramel-almond mousse. These last two are served one to each person, while the *"bombe* Ciro" is a large mould.

At Maresi-Mazzeti, one can also find an end to the quest for attractive and unusual sandwiches. A great specialty is made of these sandwiches, and many different kinds are included in each assortment, as many as six out of a dozen or twelve different varieties in two dozen. Some of the most amusing varieties include the "tomato roll," which is tomato rolled up in very thin slices of bread and then cut down in slices, in the manner of a jelly-roll, and "serviettes," "checkers," and the "rising sun" sandwiches, with these designs reproduced by skilful manipulation of brown and white bread. Tomato and cucumber "tartines" are rounds of white bread with a narrow ring of brown bread, an inner ring of mayonnaise and chopped nuts, and a centre filling of cucumber or tomato Julienne. Caviar "tartines," made in this same manner with caviar filling, and with cheese substituted for mayonnaise, are excellent for canapés. For "cigarettes," the bread is rolled very thin, and one end is dipped in mayonnaise, then in chopped nuts. Holiday sandwiches may be made to individual order, with the white bread bearing an encrusted design of brown bread in such motifs as initials, Valentine hearts, or George Washington hatchets. Among the unusual fillings that are used for these sandwiches, one finds mousse of chicken, foie gras parfait, seasoned chopped mushrooms, and a unique sweet mixture that gains its flavour from chopped sweet cucumber rings.

THE FINAL FLAVOUR

Ever since pre-War days, chefs and hostesses alike have decried the lack of wines to provide the bouquet, the final, perfect flavour for their epicurean triumphs. Whose filet of sole has not suffered for its lack of white wine sauce? What has that most excellent of soups, the green turtle, not sacrificed in its loss of sherry? What zest has not been lost to a lobster Newburg by the lack of the final bit of flavour?

It is only natural that some one should provide the solution for these pathetic problems, and so they have, and in an eminently satisfactory manner, by means of cooking wines of such excellent quality that one has almost the same ingredients at hand that were available in other, older days. The amount of alcohol remains the same, while a certain amount of salt is included, but what stands out most clearly to the hostess is that here are wines that, while they can not be used as beverages, are supreme for cooking, and the amount of salt in them usually approximates the amount that would be used ordinarily as flavouring. The Guasti cooking wines that come from a famous California vineyard include salted sherry, white wine, and claret, and sweet sherry, port, and sauterne flavouring. Consider the joy that such sherry, for example, will bring to that delicious dish, lobster thermidor. To make this, one splits a cooked lobster into halves, removes the meat, and washes the shell. The meat is then put into a pan with enough butter and cooked for two or three minutes over a hot flame. To this are added a teaspoonful of chopped shallots, half a tablespoonful of French mustard, half a cupful of thin white sauce, and two tablespoonfuls of the cooking sherry. This mixture is simmered for a moment, then removed from the fire, and the yolks of two eggs are added, together with a little cream. All of the ingredients are mixed well, and the meat is returned to the shell and baked in a hot oven.

PUDDING DE LUXE

Or consider a pudding—consider almost any pudding that requires a liquid sauce! What could elevate it to greater heights than a sweet sauterne sauce, which is made by creaming together four tablespoonfuls of brown sugar, a half-cupful of butter, and the yolks of two eggs? This mixture is covered with boiling water, and into it is stirred a quarter of a cupful of the sweet sauterne flavouring. The mixture is stirred until it is thick and smooth as rich cream.

Another group of these helpful and inspired cuisine wines includes Duff-Gordon cooking sherry and red and white Bordeaux cooking wines. The sherry, to which, of course, the requisite amount of salt is added, is an old Spanish wine that lends a bouquet to countless sauces, and the salted white Bordeaux will add new virtues to any white sauce and restore the fish course to its former place of glory. These cooking wines are available in many New York food shops and in different food stores throughout the country.

A very simple discovery that has proved a boon to many a host, as well as a hostess, is that of canned grapefruit-juice, sweetened or unsweetened, which proves an excellent ingredient for punches and beverages. Another liquid discovery is Welch's tomato-juice, and, while this is presented primarily as an affair of health and vitamins, it also makes an excellent cocktail. The tomato-juice is shaken quickly in a shaker, together with a generous dash of salt, a few drops of lemon-juice, and a bit of shaved ice and served at once. Both of these are to be found at Charles, that home of many epicurean discoveries.

A first application of this smooth, heavy, fluid cream —Lait d'OEsype, and your skin instantly senses the difference. So much easier to apply and remove than the usual cleansing cream and yet with a double effectiveness. It sinks in, cleansing and removing all impurities, then its magic oils remain absorbed, to nourish, soften and rejuvenate your skin.

MME. BERTIE

THIS famous woman, Parisian physician and dermatologist, has demonstrated the fallacy of many generally-accepted theories about cosmetics. Her remarkable contributions to the science of skin treatment are exemplified in the superior preparations bearing her name—Produits Bertie.

AT 695 FIFTH AVENUE

Plaza 2525

is the new, spacious Salon Bertie, probably the finest example of modern art in this country, a veritable gem, by the well-known French architect—Lescaze. You will find here cosmopolitan women, equally at home in the capitals of Europe and the social centers of America—women whose endorsements cannot be bought. These women are responsible for the existence of this salon because of their insistant demands for Produits Bertie in America.

Due to their exclusiveness only the smartest shops feature Produits Bertie. A few are listed:

Akron
The M. O'Neil Co.

Boston
C. Crawford Hollidge
Meyer-Jonasson & Co.

Brooklyn
Frederick Loeser & Co., Inc.

Chicago
Marshall Field & Co.

Cincinnati
The H. & S. Pogue Co

Dayton
The Rike-Kumler Co.

Detroit
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Hartford
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Hollywood
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Los Angeles
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Minneapolis
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Newark
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B. Altman & Co.
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Franklin Simon & Co.
Jay Thorpe, Inc.
Lord & Taylor
James McCreery & Co.
Saks-Fifth Avenue
Stern Bros.
John Wanamaker

Philadelphia
The Blum Store
Bonwit Teller & Co.
Mrs. Franklin, Inc.
John Wanamaker

Pittsburgh
Joseph Horne Co.

Providence
G. Frank, Inc.

San Francisco
Livingston Bros. Inc.

Seattle
Livingston Bros. Inc.

Toledo
La Salle & Koch Co.

Tulsa
The Paulette, Inc.

Washington
Ches Curtis

Maison Bertie
695 Fifth Avenue, New York

Without cost to me, please send your booklet, "Les Secrets de la Beauté"

*Name*_____

Address _____

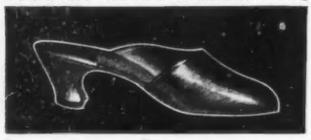
_____

VI

Fine Feathers of Fashion

NOTHING delights the modern girl's heart more than colorful slippers that add just the right touch of swank to lounging pyjamas or negligees. And nothing so clearly stamps her place in the mode of the moment as the choice of accessories for her boudoir ensemble. To the fashion-wise, the number of slippers in her wardrobe, their variety and their fitness have well-recognized importance.

Whatever your need or preference you can find what you seek in these Daniel Green Comfys—so charmingly modern, and so beautifully made. For individual artistry in design and sheer beauty of material, Daniel Green slippers have never been surpassed. Ask your dealer to fit you with the newer models of this famous line.



DANIEL GREEN FELT SHOE CO.

Dolge Avenue

DOLGEVILLE NEW YORK

Daniel Green Slippers

47 Years of Making Fine Slippers for Men, Women and Children

Daniel Green Comfy Reg. U.S. Pat. Off. Slippers Patented Aug. 10 1929

SOCIETY

Births

NEW YORK

Earle.—On November 28, to Mr. and Mrs. Walter K. Earle (Charlotte Harding), a daughter.

Franklin.—On November 26, to Mr. and Mrs. Philip A. S. Franklin, junior, (Lillian Remsen), a daughter.

Grosvenor.—On December 1, to Mr. and Mrs. Theodore P. Grosvenor (Anita Strawbridge), a daughter.

Keresey.—On November 20, to Mr. and Mrs. H. Donnelly Keresey (Dorothy Kelley), a daughter, Cornelia Frances Keresey.

Pemberton.—On November 27, to Mr. and Mrs. John C. Pemberton (Catherine J. Watjen), a son.

Randall.—On December 1, to Mr. and Mrs. Paul King Randall (Katharine Patteson), a son, Paul King Randall, junior.

Saint Lawrence.—On December 1, to Dr. William Saint Lawrence and Mrs. Saint Lawrence (Katherine Williams), a daughter.

Speiden.—On November 26, to Mr. and Mrs. C. Leith Speiden (Louise Hyde Valentine), a son, Clement Leith Speiden, junior.

Terry.—On December 6, to Mr. and Mrs. J. Hendrick Terry (Theodosia Hatch), a son.

BOSTON

Jackson.—On December 6, to Mr. and Mrs. James Jackson, junior, (Sally Pratt), a son.

DETROIT

Hock.—On November 17, to Mr. and Mrs. Walter J. Hock (Dorothy Simmons), a son.

Scripps.—On November 17, to Mr. and Mrs. William J. Scripps (Virginia Stanley), a daughter.

Smith.—On November 25, to Mr. and Mrs. Clark Drake Smith (Elizabeth Ann McDonald), a son, Andrew McLellan Smith.

PHILADELPHIA

Biddle.—On November 20, to Mr. and Mrs. Edward M. Biddle (Anna H. Dale), a son, Richard C. Dale Biddle.

Rivinus.—On November 16, to Mr. and Mrs. E. Florens Rivinus (Marion W. Martin), a son, J. Willis Rivinus.

Smith.—On November 5, to Mr. and Mrs. Geoffrey Story Smith (Katherine Coolidge), a son, Kaighn Smith.

Talbott.—On November 11, to Mr. and Mrs. Harold E. Talbott, junior, (Peggy Thayer), a daughter, Pauline Talbott.

Wright.—On November 22, to Mr. and Mrs. Minturn T. Wright, junior, (Anna H. Moss), a son, Frank Moss Wright.

WASHINGTON, D. C.

Hoover.—On November 29, to Mr. and Mrs. Reeve Hoover (Marion Tully), a son, William Gordon Hoover.

Deaths

NEW YORK

Constable.—On December 4, Louise Bolmer Constable, wife of the late Frederick A. Constable.

Dean.—On December 6, at Battle Creek, Michigan, Bashford Dean, husband of Mary Alice Dyckman Dean.

Fisk.—On December 7, at Plainfield, New Jersey, Harvey Fisk, husband of Elizabeth Richmond Fisk.

Fletcher.—On November 28, Frank F. Fletcher, husband of Susan H. Stetson Fletcher.

Guthrie.—On December 3, Henry B. Guthrie, husband of Ada J. McMahon Guthrie.

Hubbell.—On November 21, George Wolcott Hubbell, husband of Cora S. Churchill Hubbell.

Mali.—On December 7, Frances Johnston Mali, wife of the late Pierre Mali.

Paulson.—On December 7, Daniel McKee Paulson.

Rhinelander.—On November 23, at Lucerne, Switzerland, Thomas Newbold Rhinelander, husband of Katherine Blake Rhinelander.

Rounds.—On December 6, Arthur Charles Rounds.

Ryan.—On November 23, Thomas Fortune Ryan, husband of Mary Nicoll Ryan.

Sloane.—On November 26, Catherine Benson Sloane, wife of the late George Sloane.

Vanderhoef.—On December 4, at Greenwich, Connecticut, Fannie L. Thomas Vanderhoef, wife of Harman B. Vanderhoef.

Wisner.—On November 26, Henry Gabriel Wisner.

BALTIMORE

Parr.—On November 28, Laura Jenkins Parr, wife of Ral Parr.

Smith.—On December 2, John Donnell Smith.

BOSTON

Longfellow.—On December 7, Alice Mary Longfellow, daughter of the late Mr. and Mrs. Henry Wadsworth Longfellow.

Engagements

NEW YORK

Aspinwall-Pulitzer.—Miss Bessie Catharine Aspinwall, daughter of Mrs. Theodore T. White, of Great Neck, Long Island, to Mr. Ralph Pulitzer, junior, son of Mr. Ralph Pulitzer.

Bound-Orr.—Mrs. Charles Fiske Bound to Mr. Alexander M. Orr.

Bowker-Cusin.—Miss Alice Bowker, daughter of Mr. and Mrs. Horace Bowker, of Lawrence, Long Island, to Mr. George Jean Cusin, son of Mr. Paul Emile Cusin and the late Mrs. Cusin, of Paris, France.

Dana-Kopper.—Miss Florine Dana, daughter of Mrs. Richard T. Dana, to Mr. William C. Kopper, son of Mr. and Mrs. Philip W. Kopper.

Edwards-Haight.—Miss Helen Margaret Edwards, daughter of Mrs. Oliver Edwards, to Mr. Charles Sherman Haight, junior, son of Mr. and Mrs. Charles Sherman Haight.

Fain-Thomson.—Miss Virginia Fain, daughter of Mr. and Mrs. William Hugh Fain, of Greenwich, Connecticut, to Mr. David Cleghorn Thomson, of Edinburgh, Scotland.

Greenleaf-Norris.—Miss Adeline Emily Greenleaf, daughter of Mr. and Mrs. John C. Greenleaf, of Hewlett, Long Island, to Mr. Alfred Oliphant Norris, son of Mr. and Mrs. Alfred L. Norris, of Lawrence, Long Island.

Powers-Markle.—Miss Pauline Penelope Powers, daughter of Mr. and Mrs. James Henry Powers, to Mr. John Markle, second, son of Mr. and Mrs. Alvan Markle, of Hazleton, Pennsylvania.

Tilton-Alexander.—Miss Susan Dimock Tilton, daughter of Dr. Benjamin T. Tilton and Mrs. Tilton, to Mr. Archibald Stevens Alexander, of Bernardsville, New Jersey.

BALTIMORE

Boone-Posey.—Miss Carlyle Fairfax Boone, daughter of Mr. and Mrs. W. Kennedy Boone, to Mr. Charles Rowland Posey, junior, son of Mrs. Charles Rowland Posey.

BOSTON

Beal-Hinds.—Miss Elizabeth S. Beal, daughter of Mr. and Mrs. Boylston Adams Beal, to Mr. Carlton Lester De Courcy Hinds, of Nyassaland, British Central Africa.

Washburn-Frye.—Miss Dorothy Morehead Washburn, daughter of Mrs. Mary L. Washburn, to Mr. Whitney Morse Frye, of Wilton, New Hampshire.

CHICAGO

Sturges-Field.—Miss Betty Sturges, daughter of Mr. and Mrs. Hollister Sturges, to Mr. Henry Field, son of Mrs. Algernon Burnaby.

CINCINNATI

Anderson-Hamill.—Miss Jane B. Anderson, daughter of the late Mr. and Mrs. John Mitchell Anderson, to Mr. Samuel McClintock Hamill, junior, son of Dr. Samuel McClintock Hamill and Mrs. Hamill, of Philadelphia, Pennsylvania.

Weddings

NEW YORK

Alexander-Williams.—On January 1, at Mendham, New Jersey, Mr. De Forest Manice Alexander, son of Mr. and Mrs. Henry Martyn Alexander, and Miss Agnes Newbold Williams, daughter of Mr. and Mrs. Richard H. Williams.

Bushnell-Dodge.—On December 12, Mr. Henry Thompson Bushnell, son of Mr. and Mrs. Ericsson F. Bushnell, and Miss Priscilla Dodge, daughter of Mr. and Mrs. Marshall J. Dodge.

Cobb-Reiland.—On December 21, in Saint George's Church, Mr. George Watson Cobb, junior, of Chicago, Illinois, and Miss Virginia Field Reiland, daughter of the Reverend Dr. Karl Reiland and Mrs. Reiland.

Gersman-Byron.—On January 9, Mr. Harvey Gersman, son of the late Reverend Henry Gersman and Mrs. Gersman, of Buffalo, New York, and Miss Chadôt Byron, daughter of Mr. and Mrs. Percy Byron, of Noroton, Connecticut, and New York.

Leonard-Luden.—On November 24, in the American Church, Paris, France, Mr. Edgar Leonard and Mrs. Henry Luden, daughter of Mrs. Theodore Frelinghuysen and the late Harry Le Grand Cannon.

Thayer-Vanderbilt.—On December 7, Mr. Sigourney Thayer, son of the Reverend Dr. William Greenough Thayer and Mrs. Thayer, of Southboro, Massachusetts, and Mrs. Emily O'Neill Davies Vanderbilt, daughter of Mrs. Frederick Martin Davies.

Willingham-Harris.—On December 27, Ensign S. David Willingham, son of Mr. and Mrs. William M. Willingham, of Birmingham, Alabama, and Miss Margarita Bonzano Harris, daughter of Mrs. Marie Bonzano Harris.

Wood-Graves.—On December 8, Mr. Benjamin Wood and Mrs. Miller Graves.

SAINT LOUIS

Boyer-Holmes.—On January 19, in the Second Presbyterian Church, Mr. Francis Boyer, son of Mr. and Mrs. Henry C. Boyer, of Philadelphia, Pennsylvania, and Miss Mary Brooks Holmes, daughter of Mr. and Mrs. John Howard Holmes.

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DECORATION

(*Continued from page 77*)

might lead one to suppose. Many of the artists in this newly formed organization have been experimenting in modern design for a number of years—the fact that there was no audience in this country sympathetic to the modern movement making their efforts inaudible. It was entirely logical that the first exhibitions of modern decorative art held in this country should feature the work of prominent European designers. The European label continues to be an important factor in establishing confidence in an unfamiliar expression. Now that public interest is definitely aroused, the American designer can step forward and show that he, too, has something worth while to say.

In order to establish this fact emphatically, it was necessary for the artist to organize, the isolated American displays attached to international decorative arts exhibitions being apparently insufficient to engender confidence in American design or to spread the knowledge of its existence. The Designers' Gallery not only serves to promote the cause of American decorative designs, but it is the greatest practical aid to the potential patron of twentieth-century decoration. Through this symposium, he is enabled to have a comprehensive survey of what constitutes the outstanding expression in American decorative art. Furthermore, if what he sees there meets with his approval, he can patronize the modern movement without the doubtful method of sending to Europe for furniture and accessories. It is an extremely significant and stimulating aspect of this organization that supposedly Philistine business men have given their support to the idea to the point of manufacturing the furniture, textiles, and lighting fixtures used in the several ensembles. It attests to a belief in the ultimate commercial success of the movement—in other words, its popular acceptance. The manufacturer, moreover, through this organization is kept constantly in touch with what the more accomplished American designers are creating. A spirit of reciprocity is bound to occur, and that slowly forged link between art and industry is expedited.

A LABORATORY OF SUGGESTIONS

If, taken as a whole, there are few rooms in the gallery that one would like to duplicate for personal use in their entirety, the fact must be borne in mind that, in the majority of cases, these displays are projects, not finished, livable interiors. A modern decorative arts exhibition is something of a laboratory in which problems of space conservation, lighting, and the treatment of textiles and floor coverings are tried out. The importance of the present gallery and, for that matter, any representative exhibition of contemporary decorative art, does not depend upon its ability to create a desire to go home and do likewise in the matter of furnishing one's apartment, but for the suggestions that it offers, the new thoughts it arouses in the decorative treatment of the home, office, shop, or restaurant. The test of creative ideas is whether they, in turn, stimulate the ideas of the people who come in contact with them.

Despite the fact that the collection of ensembles is the work of American designers, it can not be said of them that they possess a distinctively American flavour. American moderns are subject to the same influence and sources of inspiration that exist in Europe. The infiltration of ideas from Europe to America and from America to Europe tends to obliterate nationality. If a national flavour must be isolated, it is to be found in the greater practicability of some of the interiors and the absence of bizarre and theoretical effects. For purposes of illustration, those rooms have been chosen that fit in more nearly with contemporary American taste and standards of living. They are "A Daughter's Room," by Winold Reiss; "A Nursery," by Ilonka Karasz; "A Bathroom," by Henry Varnum Poor; and "A Boudoir," by Joseph Urban.

The "Daughter's Room," illustrated on page 77, is a successful combination of modernity, livableness, and charm. Untraditional and progressive as he is, Mr. Reiss never loses sight of the fact that the home is to be lived in and is not a laboratory in which to try out theories of economics or relativity. The colour scheme of the room, canary-yellow, silver, and blue, is charming enough to cover a multitude of sins committed in the name of modern decorative art. But it so happens that Mr. Reiss's taste and discrimination in the design of the furniture and use of decorative accessories coincide with the taste displayed in the colour arrangement. The day-bed, upholstered in yellow velours, has been given the simplest, most practical form. It is modern because it serves its purpose with economy of means, conserves space by means of the built-in bookshelves and cupboards, and depends upon proportion, colour, and material for its distinction. A sophisticated touch is added to the room by silver cloth curtains hung in formal folds. This material also forms a frieze about the room. The carpet is in cornflower-blue, the cream coloured furniture decorated in blue, and the yellow painted walls have stencilled silver designs.

A NEW ORDER OF THE BATH

Modern decoration demands distinctive design in bathrooms. But painted bathrooms or those in coloured porcelain have been the sole solution of how to design a bathroom that is practical, hygienic, and, at the same time, shows creative design. Now Henry Varnum Poor, the master American potter, designs a bathroom that combines the utility of glazed surfaces with the distinction of colour and design that has made him an international figure in the field of ceramics. It is shown in a photograph on page 76. The dull blues, browns, and greys characteristic of his pottery form the prevailing colour scheme. Curiously enough, the effect is neither too dull nor over-ornamented to conflict with prevailing traditions of what constitutes suitability in bathroom decoration. These colours are, in fact, a delightful variant from the ice-cream colours now prevailing. Collectors of Henry Varnum Poor's tiles and pottery become ecstatic when confronted with an entire room by this designer. Where tiles are not used, as in the case of the bathtub and wash-stand, the surfaces are decorated with his characteristic motives. The artist quite evidently enjoyed his task. There is an element of freshness and *joie de vivre* about it that is frequently lacking in the more self-conscious expositions of modern design. Mr. Poor is not a theoretic modern; his work is modern, as all creative contemporary work necessarily must be. In this case, he merely applied his specialty—ceramics—to the walls of a room and its accessories, and the result is a new note in bathroom decoration.

(*Continued on page 106*)

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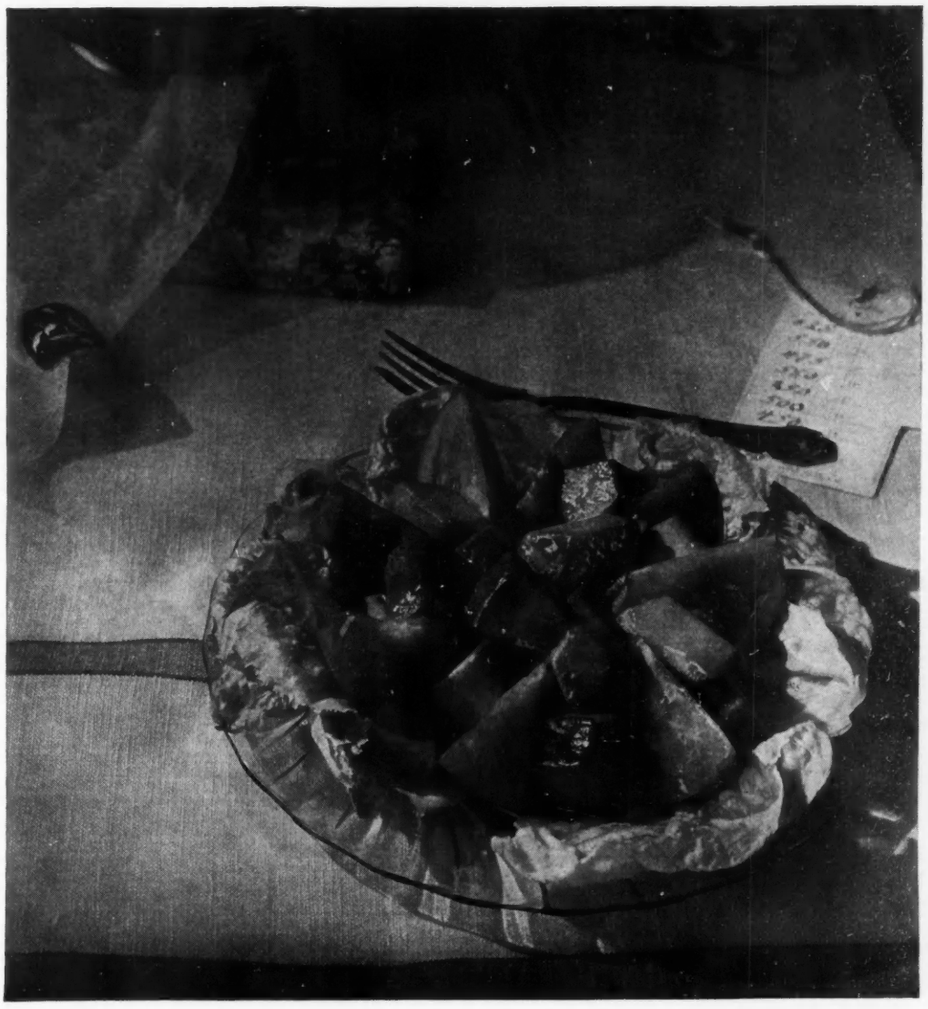

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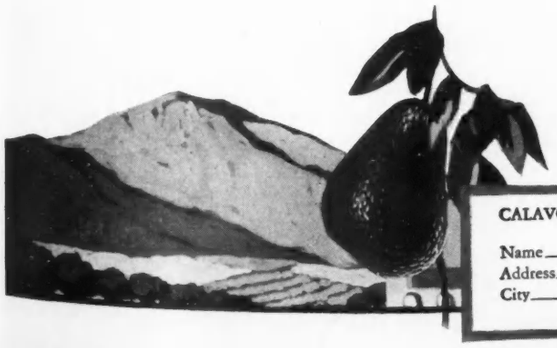
Sliced Calavo makes a splendid garnish for a tomato and chicken salad combination, or for a chicken salad.



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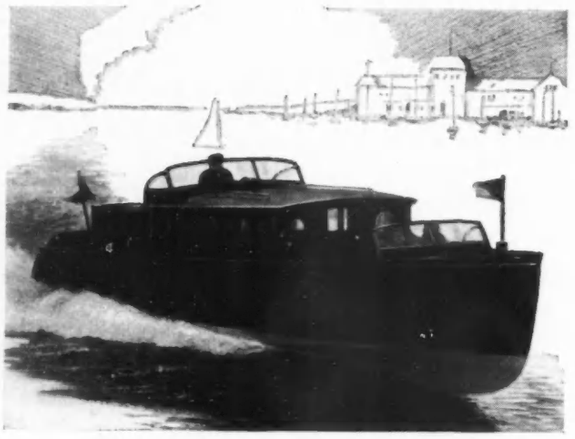

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SEEN ON THE STAGE

(Continued from page 75)

like? Dominating, like Mrs. Mingott? Soft, like Mrs. van der Luyden? Decrepit? Querulous? Spotted and creased? What? Now we are able to hold and treasure our own picture of her, the same picture that quivers before Archer's misty eyes. We go out into the night as he does with the enchanting young Ellen indelibly engraved on our minds, the young Ellen enveloped in a delicate lavender aura. Monsieur Bernard by the same method of restraint creates the same fine emotion in his "L'Invitation au Voyage," which Eva Le Gallienne is playing—both show us the beloved through the lover's enchanted vision.

"WHOOPEE"

IN the list of stars who have recently arrived in town, I omitted Eddie Cantor—I was confining myself to dramatic stars—and, besides, he can not be grouped with others; he holds a place unique and incomparable. Compared with him, Harpo Marx seems crude and obvious. He has grace—of movement, of design, of wit. A fertility of invention that approaches genius. He can do with a gesture and a glance what other comedians could do—if at all—only with the assistance of broad grimaces and elaborate contortions. Like Beatrice Lillie, he is sufficient unto himself. Neither librettist nor composer nor costumer nor impresario is essential to him. They all may help, they can not hinder. The commonplace becomes brilliance when he utters it. We have fallen into the habit of applying the word "personality" to any one who by any means makes an impression upon us—Cantor compels us to reconsider the word. When he steps upon the stage, he appropriates it. His very smallness of stature is, as with Chaplin, an asset; audiences reach out to him protectively. Sensitive hands, face, figure—but why continue? He is the great clown of his day—and much more than a clown.

We Americans have come to believe that the successful man is one who gets what he wants. I define the word differently; to me, success means doing something worth doing, and doing it superlatively. Even by that exacting definition, Cantor and his impresario, Florenz Ziegfeld, are both brilliant successes. The latter also stands at the head, far in advance, of the other workers in the same field. You go to a Ziegfeld show with the warm assurance that it will be the best of its kind in every respect, that it will not resort to vulgarity or cheapness in order to corral approval. He spends lavishly, but the money is never wasted. The glitter, the girls, the scenery—everything belongs to the dazzling tapestry he weaves. Many producers gain wealth and momentary acclaim; few, very few, gain wealth, acclaim, and, at the same time, distinction, the respect that comes from fine accomplishment. Ziegfeld is one of the very few. New York honours herself in crowding the New Amsterdam to the doors at every performance of Eddie Cantor in a Ziegfeld extravaganza.

Their present collaboration is called "Whoopee." I shall not attempt to describe it; sufficient to say that it shows both the comedian and the producer at their best. Just to hear the former sing "Making Whoopee" or to witness the scene in which he compares illnesses with Spencer Charters would make a full, infinitely rewarding entertainment. Just to see the tableau, "Invocation to the Mountain God," the gowns, faces, legs, and dancing of the chorus girls, the breezy comedy of Ethel Shutta, to hear Frances Upton's clear soprano notes, to watch the petite Mary Jane dance . . . ! There will be much difficulty in hearing and seeing these things, for every one seems determined to squeeze into the New Amsterdam—and will for a long, long time to come. Which is a complete answer to those who deplore the state of popular taste.

"A MOST IMMORAL LADY"

ALICE BRADY, after a protracted absence, reappears on the metropolitan stage, in a stale, poorly contrived, sentimental comedy, which manages somehow to keep going for two acts and falls to pieces in the third. She redeems it—or comes as near to redeeming it as any one could. During her long sojourn away from the New York stage, she has toned up her talents in many ways. Her comedy and her body have become more pliable; while she still has difficulty in making smooth her transitions from the light to the emotional and while her voice is not yet well modulated in the higher registers, her transitions and her voice are much better managed. She is as vibrant as ever. Her movements are now more adroit, her face expresses more intelligently and more sensitively what she feels. She has gained immeasurably in control. She has acquired the art of expressing nuances, subtlety, smoothness, command. I have for many years considered the perfect part for her to be "Madame Sans-Gêne"—now more suited to her talents than ever, since now she would not overstress it. "Madame Sans-Gêne" or an undeviatingly emotional rôle. That would seem to be contradictory—it is not; she is a mistress of strong feeling—indeed, her forte is extremes.

"HOLIDAY"

AS we were leaving the Plymouth after the performance of Philip Barry's latest comedy, some one nearby remarked contemptuously, "Written on a cuff." The meaning obviously was that Barry had collected his dialogue "from life," had jotted down on his cuff phrases overheard here, there, and everywhere, and, when he had a cuff-full, connected them more or less and called the collection a play. Such an aspersion does not warrant denial. Yet, there are a few spots in "Holiday" that might give credibility to such an idea. For Barry is not yet able to keep his wit and his play going simultaneously, and some of the patter sounds stenographic.

The initial act consists almost entirely of rippling dialogue—bright, pungent, pointed, though not particularly epigrammatic. It tells us only that Julia Seton, elder daughter of the wealthy and pretentiously elegant Edward Seton, has fallen in love with Johnny Case, an aspiring son of a poor and humble family, that Julia's father opposes her marriage on social and financial grounds, and that Julia—aided by her sister Linda and brother Ned—will oppose him. That is all. Yet, the lines are so amusing that the act is a triumph. Early in the second act, Barry gets tangled in plot with most unhappy results. The third is even worse. Quite arbitrarily, he transforms Julia from a romantic girl into a replica of her father. As the play progresses, she becomes more and more the stickler for money and position, increasingly un-

(Continued on page 106)

Les Poudres

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RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss L.G.:—I am motoring to Palm Beach for a visit of one week with some friends, and I wish to take only two bags. What wardrobe would you advise me to pack?

Ans.:—As Vogue often plans wardrobes for just such conditions, we feel sure that the following suggestions will suit your requirements. A good foundation for a daytime wardrobe is the tennis costume. For the court, this will include a white sleeveless frock, sunburn lisle stockings or short socks, and regulation white tennis shoes. For one week, we advise three or four of these frocks, not necessarily all in white. With these may be worn a scarf and a white straw hat of baku or ballibuntal. For almost any daytime occasion, this costume may be varied with a coloured belt and scarf to match and a tie-silk jacket or cardigan or one of the charming sleeveless jumpers that London Trades is making. A long coat may be worn with this costume, preferably of white tweed. The white hat may be varied with grosgrain bands to match the colour scheme. Silk stockings or no stockings at all are worn off the court. A very useful costume is a light-weight woollen jacket suit in a becoming colour, which may be varied with blouses of linen or crêpe de Chine and sweaters. A sweater-and-skirt costume is a smart change from the jacket suit. Take two felt hats, one for each costume, in colours to match. One is appropriately dressed for daytime in a one-piece or two-piece silk frock of crêpe de Chine, China silk, or tussur, and yellow and shell-pink are important colours this season. If you wish to take a formal afternoon frock, it should be of flowered or plain chiffon, which will be worn with the white straw hat, kid shoes (beige is a useful possibility), and a white top-coat. For the beach, it is advisable to take at least two bathing-suits, so that you are sure to have a dry one ready for use at any time. A classic, tightly woven suit in a plain colour should be either a two-piece model or one with a two-piece effect. Over this, it is smart to wear a white linen or piqué beach coat. The other suit may be a jersey bathing-ensemble, consisting of a tunic, shorts, and a knee-length coat in whatever colour combinations you prefer. It would be well to find out whether or not you will need to wear stockings, as some of the beaches require them. You will have room for a pair of beach pyjamas, which are not essential, but are a pleasant change. These may be of shantung, tussur, crêpe de Chine, or Chinese damask, or, if not too warm, of navy-blue jersey. For the evening, take a dinner-frock of a small-patterned lace or plain chiffon with a jacket to match. One of these jackets and satin or crêpe de Chine slippers may be in a colour that contrasts with the frock, forming a charming variation for the costume. A brocade jacket may be worn with a chiffon frock, and a transparent velvet jacket with a frock of lace or chiffon. Heavy spangles are not good. With a formal evening frock, which also may be worn for dancing, crêpe roma or one of the taffeta-like materials is excellent and may be accompanied by silver brocade slippers in an indefinite design. With the informal and the formal frock, a straight lamé jacket is useful, and with both of these you might wear a simple evening wrap of transparent velvet or lamé in white or silver. A satin négligée with mules to match and the necessary lingerie will complete your wardrobe, see you through any usual Palm Beach week, and fit nicely in two pieces of hand-luggage.

Mrs V. de M.:—I am going around the world with my young niece, and we wish to take the trip with the greatest possible comfort. As we intend to pay some visits at various ports, we do not wish to find ourselves inappropriately dressed. Is an organized cruise the most satisfactory way for us to travel? What do you recommend for our wardrobes and general comfort?

Ans.:—An organized cruise is the simplest way to save yourselves from any strain, as practically everything is thought out for the passengers' comfort. If you are provided with letters of introduction, you will need more clothes than the ordinary tourist. Trunks are permissible on an organized cruise, but small luggage is the only thing to take if you plan a tour of your own, for, in the East, it is extremely difficult to get heavy trunks transported from one place to another. Smaller pieces are a convenience on either type of trip. Excellent trunks and leather bags may be had in Japan, China, and India, if you need to add to your equipment. But the wise traveller will provide beforehand for every emergency, as it is impractical to depend on filling one's needs after leaving home. Of course, many charming things may be picked up here and there as you go along, but these should not be absolute necessities. Good-looking hats are seldom found before you reach Paris, so take plenty, the smarter the better—medium-brim straw hats for sunny climates and felt hats for colder temperatures. You will have difficulty in replacing shoes until you reach Paris, where they may have to be made to your order, and, as your time may be limited, it is best to be sure of your footwear before you start. You will need several pairs of walking shoes, white or brown-and-white shoes, and evening shoes. Take plenty of washable suède gloves, unless Paris is one of your first ports. You will need all the evening dresses you can pack easily. Six for each of you will be none too many, and, as most of your time will be spent on shipboard, the simple type is correct. Simple evening and dinner-dresses of chiffon, georgette crêpe, silk crêpe, or satin are best, or a crêpe roma, which packs very well. Lamés and velvets must be left behind, except for one formal dress

(Continued on page 110)

PACKARD

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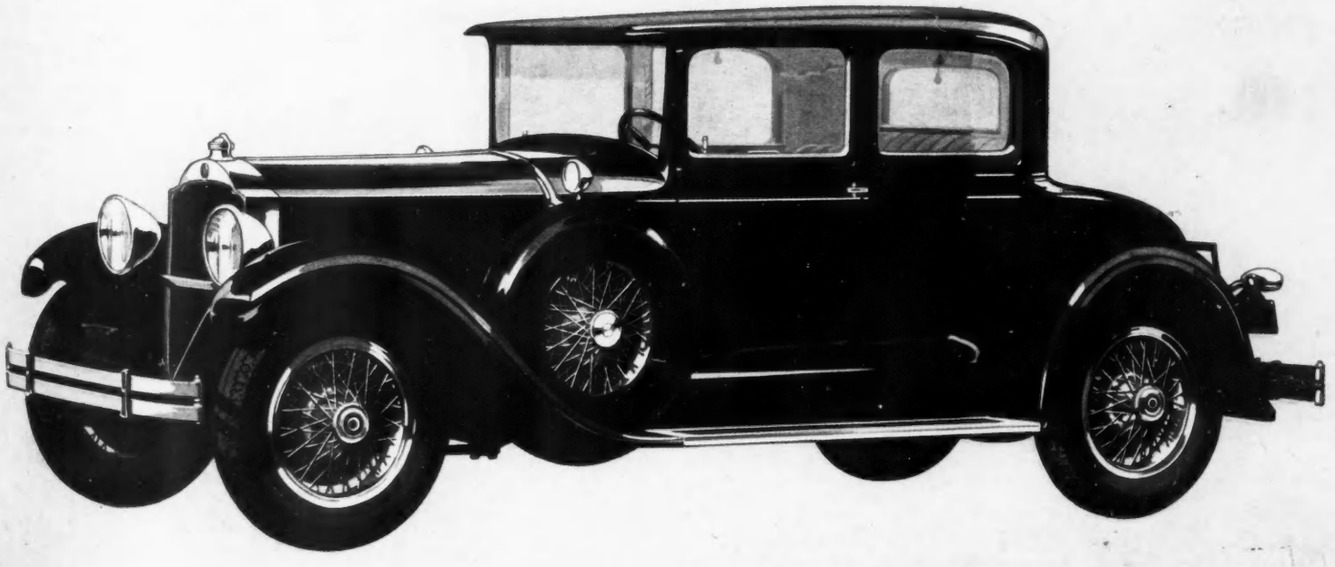
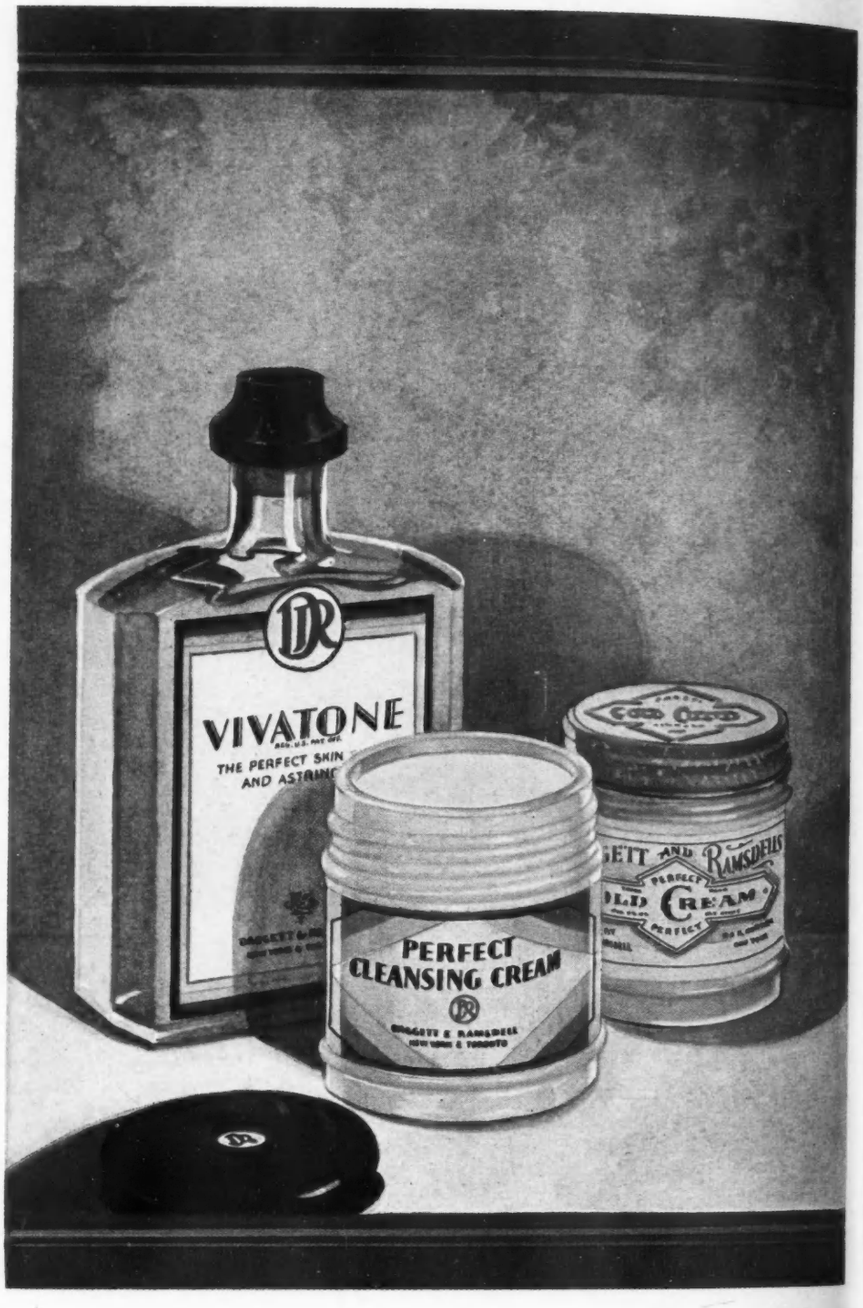
There are artists in other fields than color, form and fabric. Packard has also its connoisseurs in steel, in bronze, in aluminum, in wood, in a score of other highly specialized departments. These men pick Packard materials with a fine appreciation of their responsibilities in upholding a priceless reputation.

Fine workmanship demands and deserves the best of materials. In things unseen as in things seen, a Packard must measure up to the one standard of quality which Packard knows—the highest.

ASK THE MAN WHO OWNS ONE



For busy women who are in a hurry



These new quick beautifiers from DAGGETT & RAMSDELL

Perhaps you are one of those rare women with enough leisure for long, elaborate facial treatments. But most modern busy women can snatch only a few precious minutes each day for this important matter of skin care.

All the more reason why every motion should count. Why the beauty products you use should be especially designed for *quick* treatments. Such as these new beautifiers by Daggett & Ramsdell. Perfected with one idea in mind—to accomplish the most good in the briefest space of time.

Take your jar of Daggett & Ramsdell's Perfect Cleansing Cream. Scoop out a generous amount of its exquisite contents—the color of peach blossom buds. And as delicately fragrant. Spread it all over your face and neck. You don't have to rub it in. It liquefies so easily that it sinks into the tiniest pores. Then, with cleansing tissues, remove this cream. It comes off quickly because it is so soft and light, leaving your skin thoroughly cleansed.

But the pores must be closed again—the skin toned and invigorated. Saturate a puff of absorbent cotton with Vivatone, the Perfect Skin Tonic and Astringent, and pat it all over your face and neck. Vivatone will remove any excess cleansing cream you might have overlooked. It brings up the natural color in your face. Gives your skin a springtime freshness and radiance. (Vivatone is known in Canada as Perfect Skin Tonic.) Before you powder—if you happen to be one of those people who feel the need of a powder base—add the faintest whisk of Daggett & Ramsdell's Perfect Vanishing Cream.

In your enthusiasm for the new pink cleansing cream, don't forget Daggett & Ramsdell's Perfect Cold Cream. This snowy white cream is ideal for facial massage and molding, because it is slightly heavier and gives you the necessary body to work with. Use it whenever you have time to give yourself more than a quick treatment. All products made by Daggett & Ramsdell, 214 West 14th Street, New York; in Canada, 165 Dufferin St., Toronto.

PERFECT COLD CREAM ✣ **PERFECT VANISHING CREAM** ✣ **HA-KOL** (*Headache Cologne*)

A DESK of the style that was in vogue when the Bank of England was established . . . . a sofa from Cromwell's time . . . . a walnut coffee table — attractively hand carved. Assembled warmly . . . . invitingly by W. & J. Sloane.
W. & J. SLOANE
Fifth Avenue at Forty Seventh Street
New York City.
San Francisco • Los Angeles • Washington
INTERIOR DECORATION
HOME FURNISHING
COUNSEL

"Delicate to discuss this, yet smart women should know"

—*Says a society leader*

Sensitive women suffer acute embarrassment when they realize they may be offensive to others. This new way of deodorizing sanitary pads* removes all such fears.

WHENEVER women meet the world, they are in danger of offending others at certain times. Learning this, they become unhappily self-conscious. Carefree pleasures are impossible. Now, a discovery of Kotex Laboratories makes worry of this sort unnecessary. Each sanitary pad is scientifically treated, by patented process* to end all odor. The last problem in connection with sanitary pads is solved.

That "conspicuous" feeling

The other fear—the feeling of being conspicuous—is also eliminated. Corners of the Kotex pad are scientifically rounded and tapered so as to leave no evidence of sanitary protection when worn.

Yet every advantage remains

Cellucotton filler is amazingly absorbent. It takes up 16 times its weight in moisture . . . which is 5 times more than cotton itself. The fact that you can so easily dispose of it makes a great difference to women. And a new treatment renders it softer, fluffier, than you thought possible.

Won't you try The Improved Kotex—buy a box this very day. It is 45c for a box of twelve, at any drug, dry goods or department store. Supplied also through vending cabinets by West Disinfecting Co.

*Kotex is the only sanitary pad that deodorizes by patented process. (Patent No. 1,670,587, granted May 23, 1928.)

Deodorizes.. *and 4 other important features:*

1—***Softer gauze*** ends chafing; pliable filler absorbs as no other substance can;

2—***Corners are rounded*** and tapered; no evidence of sanitary protection under any gown;

3—***Deodorizes***—safely, thoroughly, by a new and exclusive patented process;

4—***Adjust it to your needs;*** filler may be made thinner, thicker, narrower, as required;

and

5—***It is easily disposed of;*** no unpleasant laundry.

KOTEX

The New Sanitary Pad which deodorizes

DECORATION

(*Continued from page 100*)

Although there is some theorizing underlying Ilonka Karasz's nursery decoration, the total effect is nevertheless gay and childlike. The room shown in the photograph at the lower right on page 76, is brought down to the scale of the child by means of low chairs, tables, and cupboards. Primary colours are used, and the forms of the furniture are elementary. The blackboard not only serves a definite purpose, but it is an attractive decorative note, as well. A children's nursery was an especially sympathetic problem for Miss Karasz to undertake, because of her predilection for strong colour and simple forms. The rug, woven in clear tones of yellow, red, and blue, is a delightful example of the individual quality of her design. The primary colours are repeated in the furniture, the toys, and the crib cover.

In striking contrast to this clear, rational little room is Joseph Urban's sophisticated boudoir, panelled in black glass and named "Repose." A corner of this room is reproduced at the top of page 76. Ebony furniture ornamented with ivory and upholstered in black satin, a black carpet, and indirect lighting shining through opaque glass panels are ingredients that make the room more suited for theatrical or showroom purposes than for an American home. It has, however, several suggestive ideas in the matter of space conservation—for example, the arrangement of the built-in corner bookcases, a new version of the sky-scraper motive in furniture.

SEEN ON THE STAGE

(*Continued from page 102*)

money and position, increasingly unconvincing—all for the purposes of plot. Johnny protests his love for her to the end, but we are asked to believe that, a very short while after the end, he will marry Linda and because he loves her. This Linda is the hard-hitting, straight, blunt, stubborn, strident, breezy, modern girl of sophisticated books and periodicals, who has loved Johnny from the first, but her modernism does not prevent her acting like a Jane Austen ingénue—she gives and gives—and becomes as untrue to herself as Julia is to herself. The kind of girl Linda is supposed to be would be generous and perhaps protective for a short while; then, she would abandon her noble gesture, would grow as impatient with her sister as she is with her father.

Many of us thought that the relative meagreness of wit and humour in "Paris Bound" was due to Barry's determination to learn his trade. And we applauded. There is in "Holiday," however, little evidence that he has learned a great deal. Whenever story enters, wit thins out, and vice versa. He resorts to unreasonable delays solely to keep the curtain up until eleven o'clock. He withholds much that, if expressed, would help his work immeasurably. A love-scene between Linda and Johnny, for instance, would benefit the play and clarify her actions considerably. He is, I fear, a wit first and last, a playwright only in between. There can be no doubt that "Holiday" will attract large audiences for a long time, the sophisticates will flock to it. But that does not prove that Barry is at present more than a patter artist.

One of his puppets speaks of "banter, airy nothings, give and take"—a fair description of the comedy itself. The author's dialogue when it runs free is professional, the most sparkling of its kind in our theatre; his play is amateurish.

So, in large part, is the acting. Hope Williams, who made a vivid impression in "Paris Bound," last year, except for a monotonous delivery, acts Linda engagingly; she is still a bit too inexperienced, however, to carry the burden allotted her. Ben Smith has lost much of his Southern accent and none of his charming youthfulness. Monroe Owsley and Walter Walker, as son and father respectively, fit nicely into the picture. Donald Ogden Stewart delivers an unusually funny monologue in his usual funny manner. Altogether, it is one of Arthur Hopkins's best casts, because it suits the material. And there are two of Robert Edmond Jones's characteristically tasteful and atmospheric sets—especially the first, the Seton drawing-room.

"A PLAY WITHOUT A NAME"

AUSTIN STRONG'S "A Play Without a Name" is synthetic—he had the idea for a scenic novelty and built his drama by, for, and around that. Two scenes show goings-on inside the hero's head. It happens that nothing is transpiring there that we do not already know, and the thoughts are not particularly interesting *per se*. So the scenes add nothing to the drama—they merely interrupt the action.

The author of "Seventh Heaven" resorts to the regulation triangle for his play proper—a too-solicitous wife, the fast, irresponsible daughter of an admiral, the ambitious young husband intoxicated with perfume and other things. The latter gives himself to the allurements of the woman of the world, but breaks away just in time to save his "honour" and returns home unstained to his trusting spouse.

Peggy Wood's performance makes the play memorable. She is magnificent. In her scene at the close of the first part, when she is informed of her husband's success and, in the ecstatic moment following when, having no friend at hand to whom she can tell the great news, she calls up the doorman, then an uncle—she is superb, moving even to the blasé. I paid a second visit to the Booth and wept as heartily as at the first.

The John Russell of Kenneth MacKenna has sincerity and a sort of weary forcefulness. Katherine Wilson embodies a dramatist's dream of smartness and the passionate allure that makes and destroys worlds.

Turn on the July sun! Bask naked in the summer sunshine from
The Eveready Sunshine Lamp

Ask your physician

LET it storm! Let wind and rain and snow and sleet prison us indoors as they will—we can nullify the cheerless, sunless days by turning on the summer sun indoors.

This sounds like a miracle, but it is not. Science has placed the summer sun in our hands, for us to do with as we will. We turn on the summer sun by turning the switch on the Eveready Sunshine Lamp.

From this lamp pour all the essential rays of summer sunshine. It is a miniature summer sun, man-made. In its grateful, cheery, health-increasing glow you can bathe your entire body, in the privacy of your bedroom.

After testing light such as this, the U. S. Bureau of Standards said: "Of all the artificial illuminants tested, it is the nearest approach to sunlight."

The value of this lamp lies in its reproduction of all the essential rays of sunshine in their natural proportions. It is like sunshine itself, warming, strengthening, tanning with moderate exposures.

In every way the Eveready Sunshine Lamp is safe. It is shock-proof; no exposed live parts. A time clock is attached to be set at from one to thirty minutes, which prevents overexposure and possible sunburn. You may fall asleep under this grateful light with entire safety. The lamp stands firmly on its wide base. It rolls easily on casters.

The light from this lamp is not a cure-all, any more than the sun is. If you have any physical ailment, see your doctor, and do not attempt self-diagnosis.

But the vast majority of us are healthy and may use sunshine freely — cheering, stimulating, health-building sunshine—now available in every home from the Eveready Sunshine Lamp with Eveready Sunshine Carbons. Write for booklet explaining the health value of the light produced by this lamp. National Carbon Company, Inc., Cleveland, Ohio. UCC Unit of Union Carbide and Carbon Corporation.

The new Eveready Sunshine Lamp plugs into any convenience outlet. Price, complete with two pairs of special goggles and ten Eveready Sunshine Carbons, ready to operate, $137.50. For sale by electric lighting companies, electric specialty dealers, department stores and physicians' supply houses

EVEREADY Sunshine Carbons

Eveready Sunshine Carbons

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DOBBS

DISTINCTION
AND QUALITY

The trip South—or the first exciting consideration of Spring wardrobes, brings to view a charming Dobbs Dress of very fine quality Silk Crepe subtly shading from pale to deep tones. A frock whose simplicity of line is infinitely smart.

To complete the beauty of Dobbs Costumes . . . Dobbs Coats for all occasions. Delightful new creations for Southern days, and distinguished modes for the season spent in town.

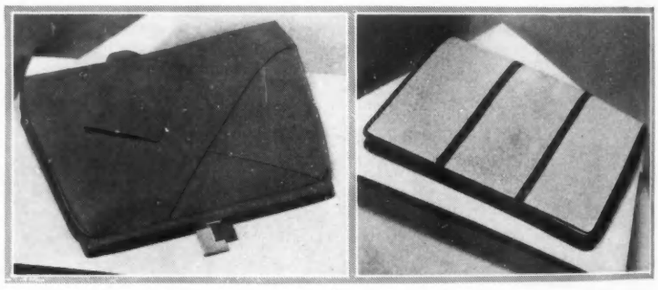
DOBBS

FIFTH AVENUE AT 57TH ST.

SIX HANDFULS OF PARIS CHIC

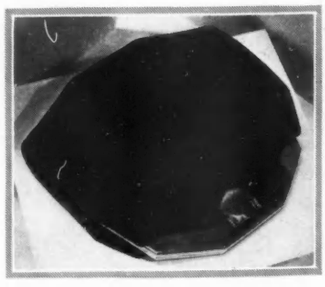
(Left) A new shape distinguishes this black antelope bag, which has a frame of black and green enamel on silver; from Bonwit Teller

This bag of black antelope follows the classic envelope lines, and the bar-and-button fastening is of silver metal



The modernistic influence is apparent in the grey enamel and silver fastening of this hand-bag of soft grey calfskin; from Altman

Natural coloured Panama straw is used for this smart envelope bag, and the binding and trimming are of navy-blue kid; from Best



Patou chose the new Patou blue for this antelope bag with a gold metal mounting and an almost octagonal shape; Lord and Taylor

Callot introduced a new idea in placing the gold monogram on the strap of this bag of dark brown sealskin; from Lord and Taylor

Hoyningen-Huené, Paris

At 35 will the grey shadow stand between YOU?

Five... ten... fifteen years... who knows what tragic changes they may bring? Will Time steal the softness from your hair—Worry rob it of its color and its shining lustre? Is there no way to safeguard beauty—youth—your right to happiness throughout the years?

For almost 20 years, Ogilvie Sisters have been teaching women to retain the beauty of their hair by caring for it while they're young... Don't wait till worry and neglect begin to show... Prevent tired scalp. Overcome oily hair, dry hair, dandruff, before they lead to greyness. Quite often, these danger signs appear in early "teens."

Let Ogilvie Sisters help you. Profit by their long years of experience. Visit their Salon in Washington, in Paris, in New York. Or write direct to them for booklet giving expert guidance and advice.

Ogilvie Sisters

604 Fifth Avenue, NEW YORK

Each Ogilvie Sisters Preparation does three things: it cleanses the hair; it stimulates the scalp; it nourishes the roots.

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the Heritage of Generations of Gracious Living

In the home where faultless good taste is the heritage of generations of gracious living, any covering but snowy linen damask for the dinner table would be unthinkable.

For more than a century, Gold Medal *Irish Linen* Damasks have been the invariable choice of those who are accustomed to nothing but the finest.

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Mills in Belfast, Ireland

★ GOLD MEDAL *Irish Linen* TABLE DAMASKS ★

ANSWERS TO CORRESPONDENTS

(Continued from page 104)

for the occasional gala festivity or for a formal visit on land. A simple evening wrap is useful, and it should be warm, but not heavily trimmed with fur. Many smart people wear a semi-formal fur coat on cold evenings, and such a coat, or a warm sports fur coat, is a useful item on many occasions. A tweed top-coat or tweed suit will be most useful in cold climates. In the tropics, you will need only crêpe de Chine, tub silk, and georgette crêpe by day, and the thinnest evening frocks by night. In some parts of the Orient, a frock is out of place unless it looks washable, whether it is or not; but, for large cities, such as Shanghai or Peking, one would pay a visit in the type of costume worn in New York in the month of June—of navy-blue crêpe, or a dark coat and printed frock. A rain-coat is not essential, but, in India, a dust coat is absolutely necessary, as well as a chiffon dust scarf. And for the cold, you will need woollen sports frocks, with sweaters that deserve the space they take in your luggage.

Miss D. A. T.:—I am to be married shortly and would like some information. Are damask table-cloths in better taste with a monogram or without one? Is it ever permissible for a bride to use her future initials rather than her own in initialling her linen? My wedding is to take place next month, and my linen will last a long time. What initials does a married woman use? And when a woman already married is having her linen embroidered, does she use her own initials or her husband's? For example, if Mary Elizabeth Linn marries Charles Gaston Brown, should she sign herself Mary Linn Brown and use M. L. B. as a monogram, or should she sign herself Mary Elizabeth Brown and use M. E. B.? Or should the monogram be C. G. B.? When a married sister and brother-in-law are announcing the wedding, should the bride's last name be used, and does she use the prefix "Miss"? At a small wedding in church where many people will be at the ceremony, but not more than thirty guests are invited to the breakfast, are ushers necessary? If so, how many? I am having a maid of honour and a flower girl, but no other attendants.

Ans.:—Vogue believes that it is always better form for the bride to have all of her household linens and silver marked with her future, rather than her maiden surname. Damask cloths are in equally good taste, monogrammed or unmonogrammed. A married woman may use either her Christian or maiden surname plus her husband's surname. It would, according to your example, be either "M. E. B." or "M. L. B." When a married sister and brother-in-law announce the wedding, the bride is not spoken of as "Miss." Relations do not speak of other relations by that title. As long as the people receiving these announcements know who the bride is, it does not seem necessary to mention her last name, but if you think it makes things clearer, there is no reason against it. This is a form which is acceptable:

Mr. and Mrs. Robert Titus
have the honour of announcing
the marriage of their sister
Barbara Ann (Peabody)
to
Mr. Julius Wells
on Tuesday, December the fourth,
Nineteen hundred and twenty-eight

Ushers are only necessary if you think the number of people at the ceremony requires their care. If you want certain people placed in certain pews and give lists to the ushers that they may be so seated, their attendance may be a convenience. If people are to seat themselves, then the ushers are not necessary.

Mrs. A. T. H.:—I have been wearing my hair bobbed, because it is convenient for a busy business woman, but it is not very becoming without a slight wave, and I find that it requires so much attention that I am really saving no time after all. In order to have a smart coiffure, should I keep my hair bobbed or let it grow? If it is bobbed, should it be long or short? If it is long, how should it be worn at the back? I can wear it behind my ears.

Ans.:—You can be just as smart with your hair bobbed as you can wearing it long. However, the cut of bobbed hair and the way one combs one's long hair (which is never smart when it is very long) are most important. As we do not know the shape of your face and head and have never seen you, you can realize how impossible it is for us to advise a way of wearing it, but we can tell you that to have it too short and closely cut is not smart now. If you can wear it behind your ears, a very good hair-dresser must be found to do it successfully that way; otherwise, we should advise some hair covering the ears, or a suggestion of a covering, at least. The hair-line at the back of the neck should be considered before a point or the natural line is made. If you should decide to let your hair grow, it should be arranged to give the appearance of sleekness. The trim outline of a small neat head is all-important, and a flat chignon or the hair parted in the back and crossed will give this effect.

Mrs. C. S.:—Very often, in joining a couple or a woman friend for an engagement, their car is sent to call for me, and I am returned home in like manner. A man can tip these chauffeurs occasionally. For me to do so seems out of place. However, I should like to make some gesture of appreciation for their courteous care and many little services. At Christmas, which would be more suitable to give each chauffeur—money or a box of cigars? Since I am not in a position to give them a very large sum, the question in my mind is, is it better to do the small thing or do nothing? In spending a week-end with friends who have two or more servants, does a guest tip each one, or just the maid who has the care of the bedroom? On a visit of ten days or more, should each servant be tipped?

Ans.:—If one is able to do so, it is customary to tip a chauffeur when he brings one home. The fact of being a woman does not make this out of place. The fact of having limited means does. If the cars of your friends constantly call for and take you home, you could not be expected to tip each chauffeur every time. You could, however, as you suggest, very suitably give each something at Christmas. We should advise money rather than cigars. Would five dollars each seem too much? We can not imagine that your friends would resent this, and we should think the chauffeurs would appreciate it. A guest spending the week-end at a friend's house usually tips any servant who waits upon her—the housemaid and waitress, for instance. When the household is very small and the guest is intimately acquainted with its working, she might send something to the cook, also. But, as a rule, the servants

(Continued on page 114)

Keep Fit the Battle Creek Way

Health and Beauty in 15 minutes a day!

Keep Slender, Radiantly Healthy This Enjoyable New Way!

DIETING or back-breaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder, enables you to keep gloriously healthy—pleasingly slender—*without any effort on your part!* The Health Builder, invented by an eminent physician in Battle Creek, gives a combined massage-vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

Endorsed by Famous Beauty

Dorothy Knapp, star of Earl Carroll's "Vanities," uses the Health Builder daily. She says "I unhesitatingly recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure." Here (at last) is a *safe, simple, scientific* method of reducing weight and keeping vigorously healthy.

A Health Builder for Every Requirement

Ideal for home use is the Universal Home Model, a compact enclosed Health Builder. The Athletic Model is very popular for clubs, home gymnasiums, colleges, health centers, institutions, steamships, etc., while the handsome De Luxe Cabinet Models combine utility with distinctive beauty.

Send for FREE Book

Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—*with complete series of home exercises.*

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Among the legion of world-famous beauties who keep fit the Health Builder way is **DOROTHY KNAPP,** *proclaimed "The most beautiful girl in the world."*

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The Battle Creek Health Builder is not an experiment. Over 80,000 men and women have used this unique appliance, **the only one of its kind that is synchronized with muscle action.** ***You can never "overdo", with the Health Builder. Perfected by an eminent physician, it is scientifically and medically correct.***

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The Battle Creek Health Builder Keeps You Slender!

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A NEW CREATION *by* JENNY-*ideal for street and travel wear*-the fabric is a soft, lustrous crepe in the new dusty shades.

Sponsored by
LEVAY & BROS. 525 7th Avenue, N. Y. C.

AS SEEN BY HIM

(Continued from page 44)

the room in the usual way and does the usual "stunts" of the skilled ballet dancer until, suddenly, her feet just seem to fly out from under her and she lands with a crashing thud. Every one is transfixed. Can she be intoxicated, or what? A gallant American (and every night it is an American, to his credit let it be said) rushes to her assistance, picks her up, dusts her off, and, putting her back on her toes, gives the crowd a defiant look, as much as to say, "Anybody who doesn't give this girl a chance will have to settle with me." On she goes with her dance, a very perplexed look on her face. You realize that she is trying to do the "splits," when, suddenly, she loses control and simply goes to pieces. The look of perplexity is then changed to one of horror, she gets up and struggles on, but is so confused that she forgets everything and breaks into the Charleston. The square toes of her ballet slippers beat against the floor, and she looks like some comic clown in a circus. By then, the whole room has realized the joke and is screaming with laughter. The man who has rushed to her rescue has turned crimson and become the centre of all eyes. The same thing happens night after night; some one is always caught, and that some one makes this "turn" the most amusing in Paris.

AN OLD FAVOURITE

We have all known and loved the "Bœuf sur le Toit," because it was a place into which one could drop for a few minutes at any hour of the evening between engagements, have a drink, and find a friend with whom to chat. Like the "Grand Ecart," it was a place where one did not have to order champagne (and that was a relief), and it wasn't in Montmartre, but right in the heart of Paris. Now, all that is left of the "Bœuf sur le Toit" is the "Grand Ecart" (which is under the same management), but, even if it is far up in Montmartre, it is more cherished than ever, because there are so many times when one wants to sit there for half an hour or so, without making a night of it. Oh, yes, the "Bœuf sur le Toit" is still in existence, and it has more success than ever, for it has moved into new quarters and become elaborate and so crowded that you can hardly get in. You must see it, because, whatever else it may or may not be, in the eyes of the old crowd who loved it as it was, it is the most beautiful place in Paris and a triumph of modern decoration. The colours and the lighting are ingenious beyond words, and it is a perfect setting to observe the most modern crowd enjoying the most modern form of living by night. It is Paris of 1929—and really a great sight. But, I prefer the "Grand Ecart."

And, most of all, I love "Casanova," because I think it is the smartest *boîte* in the world. Wherever there is a "Casanova," it is perfection. Sometimes, it is out-of-doors in the garden at Biarritz, where you knock at an iron gateway and are escorted up the hill under a canopy of clipped trees by four footmen in white satin Louis XV. livery, holding lighted tapers; sometimes, in a dimly lit room at Cannes; sometimes, in the tiny cramped quarters in Montmartre. It has a distinction plus a charm that is irresistible, and, in all the world, it is the place to go and sit with one or three other people far into the night and listen to the dreamy music in an atmosphere of fleeting shadows.

MONTPARNASSE

And Montparnasse—what of Montparnasse? The truth about it is that, although it has wonderful *boîtes* and cafés and nooks tucked away in outlandish places, it does not belong to the circuit of international night-life, because it is a world apart and can never be understood by the cosmopolitan. I love the "Jungle," because it presents a beautiful sight when the doors open on the strange crowd sitting on wooden benches and the slow-moving lines of people wedging themselves into unseen corners in the overfull room. I love the frieze of coloured bottles along the wall, filled with coloured liquid, made radiant by concealed lights, and the posters and drawings, and the barmen strutting above the heads of the crowd. But I don't know this strange world, and I can't tell the celebrities from the others, and I can't be amused by sitting next to people who do not want to talk to me. Montparnasse is more snobbish than the faubourg Saint-Germain. These are the people who go to have an apéritif at the Dôme and who sit for hours gossiping with the celebrities of the "quarter" over a drink on the sidewalk, and later mingle with the crowd in the thick air of the "Jockey," the "Jungle," and the "College Inn," where, so far as I can see, they just go and sit and sit. They are the real Bohemians of Paris—, and they look it. But to know that life, one must live it—and be of it.

FRIENDLY MONTMARTRE

It is only Montmartre that invites the world and holds out its hand to the passer-by. In the place Pigalle, the doormen at the "Abbaye de Thélème" and at "Maxime's" understand the foreigner on pleasure bent. So well do they know their Paris and their foreigner that these two places also have floated back on the tide of the return to night-life. Perhaps, they are the most wonderful of all, because they remind us of the days when we were thrilled by "The Merry Widow." Once inside their doors, the clock is turned back. There are people there who look like the people of that day. And so, after all these years, those old familiar places are again among the sights of Paris.

"HIM"

Do you know the Colours of Spring? Have you a knowledge of the Materials of the Mode? What does Cut mean to you? Should Line lead to the Perfect Fit? It is important that you answer this questionnaire correctly, and, to do so, it is essential that you possess the February 2, 1929 issue of Vogue. This issue is out on the news-stands on January 31 and is called the Spring Fabrics and Original Designs number

"....a new party dress, *and a wave*"

—for the Winter Social Season

THE winter season...Bright lights and dim lights. Fast music. New people...smart people. New clothes... party dresses—everybody appearing at their best. Now is the time for beautiful hair, smartly and softly waved.

A Frigidine Permanent Wave, of course. Those beautiful women of society, stage and screen who are most particular as to their appearance have found in Frigidine the means of acquiring greater beauty with no discomfort, no danger, no excessive heat. This is the permanent waving method which received two Grand Prizes at two International Expositions in two European capitals during the past few months. It is easily distinguished by the cool, non-metallic heater.

In order that you may experience the marvelous comfort of this finer method of permanent waving, we will send you a Courtesy Card which entitles you to a FREE test curl by any of the hairdressers who use the complete Frigidine Method. A test curl is a single strand of hair completely waved to show the efficiency of the method, the type of winding and the time of waving. Simply send us the coupon below and we will mail you a Courtesy Card together with a list of the Frigidine hairdressers in your section.

FREE CURL TEST

Re-waving is simple by the Frigidine method. A new wave is given right over the old one. The hair is actually given greater lustre. White hair, dyed hair, bleached hair—all may be safely and beautifully waved by the Frigidine method.

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Hair which has been waved before can now be rewaved easily and safely with FRIGIDINE. *Constant rewaving will not harm the hair because there is no carbonization with this finer method*

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The COOL *Method of Permanent Waving*

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You may send me a Courtesy Card which I will present to one of the Hairdressers you specify, and receive a free TEST CURL by the FRIGIDINE Method of Permanent Waving. Also send your new booklet "What Will A Test Curl Prove?"

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is the
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The SMART figure, is the PETITE figure—for nowadays Petite femininity sets the fashion . . . "Bobbie" coats, suits and ensembles are styled and fashioned to enhance the charm of the shorter figure 5 ft. 4 inches and under.

They offer the last minute, Paris inspired mode—perfectly proportioned, perfectly fitted, for the JUNIOR MISS, the MISS and the LITTLE WOMAN.

Identified by this label

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Shown in the best shops in most cities. If your favorite store does not feature them, write us and we will advise you where you can see them.

JOS. ENGEL CO.
1359 BROADWAY, NEW YORK

A SPRING WARDROBE

(Continued from page 59)

draped over bands of beige grosgrain ribbon that cross in the front, forming a becoming point over one eye.

For evening, this wardrobe includes two very new dresses and a cape that may be worn with either one. The formal evening gown, shown at the upper left on page 59, has a slim, straight silhouette with drapery superimposed at the back and falling to the ground. It is made of sheer green-and-gold lamé and is an unusually gracious gown. The dinner-dress, at the upper right on page 59, is made of white crêpe satin, and both sides of the material are used. The body of the dress shows the dull crêpe side, while the little neck yoke and long tie show the shiny satin side.

The graceful cape with its gallant swing from a shoulder yoke was designed by Chéruit, who has made many successful wraps of this kind. It is of rose panne velvet and is in the new length—an important note in the incoming mode.

ANSWERS TO CORRESPONDENTS

(Continued from page 110)

with whom you come in contact are the ones to whom a tip is given—say one dollar each. If you spend ten days, you naturally increase this amount, from two dollars to five dollars, according to your means and the amount of trouble you have given. In a large household, you can not tip every one. In a small one, you can at least tip those you know have had extra work to do.

Miss I. S. B.:—I expect to be married in my own home, either at four o'clock or at seven o'clock, with approximately sixty guests present. Should evening clothes be worn at seven o'clock? How many attendants should I have, and should the ushers be the same in number?

Ans.:—If you were married at four o'clock, the men of the wedding party and your guests would have to wear afternoon costumes, even if you, the bride, appeared in bridal white. But, if you were married at seven o'clock in the evening, evening dresses would be more suitable for the men of the wedding party and the guests. You may have as many attendants as you please. It is not necessary that the number of ushers should correspond to the number of bridesmaids, for the bridesmaids walk in front of you, and the ushers walk in front of the bridesmaids.

HIGHWAYS *and* BUYWAYS *of* PARIS

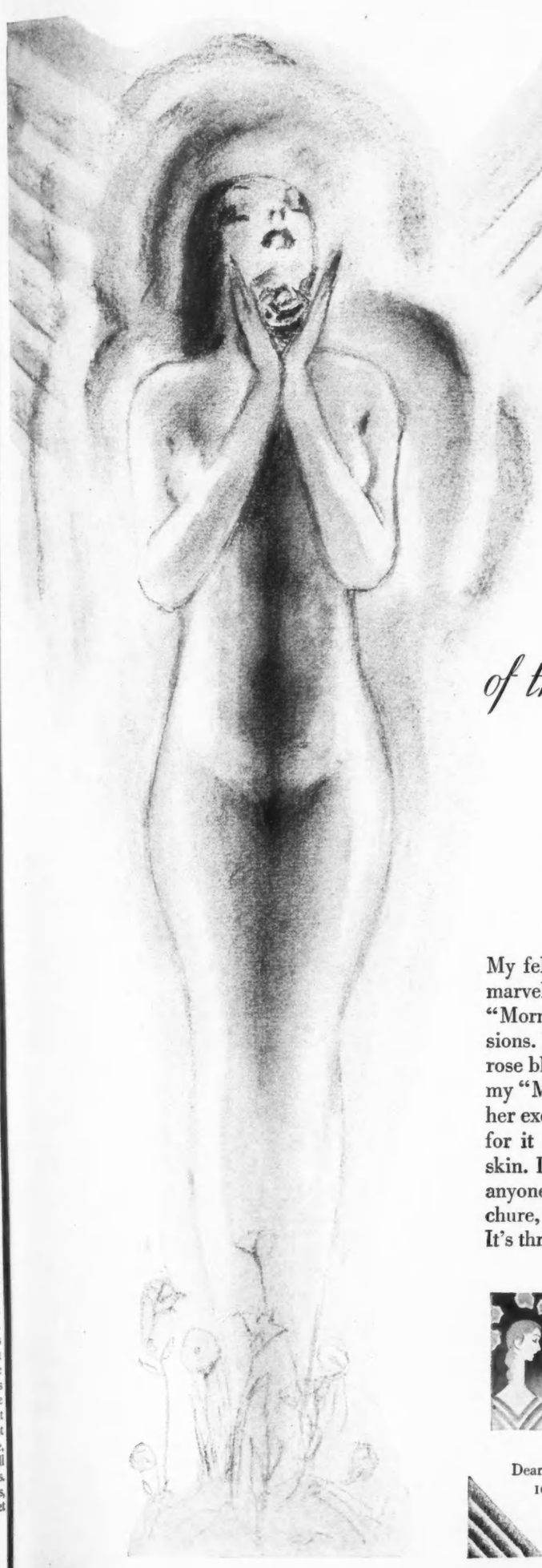
(Continued from page 24)

dinner in Venice, are very chic, because they are good examples of just this kind of jewellery. They are made of wheels of different size, but the same thickness, inlaid with brilliants, imitation coral, onyx, and pink crystals strung on a metal chain to form a ribbon around the neck about as big around as one's little finger. This necklace is chic because it pretends to be nothing but what it really is. In addition, it is extremely decorative. Chanel's new necklace, which I saw worn by Mrs. Freddie Bates, at the Ritz at lunch, is made of strands of imitation ruby-red, sapphire-blue, and gold beads twisted like a rope. Such jewellery, in no way representing the things of value that one might buy from Cartier has, therefore, a special distinction of its own.

ON arriving at the door of a friend's apartment for dinner one night, my eye was caught by an ash-tray, like that in an automobile, attached to the wall at the left of the door. It saved me from throwing my cigarette on the floor and putting it out with my foot just as the man servant opened the door. This gesture is typical of almost every man every night of his life when on his way to dinner, although the act may be unconscious. The ash-tray on the wall is an ingenious idea and one that the impressive New York apartment-houses might easily "notice and please copy."

IF only people would realize that plain lamp-shades are in much better taste than "fancy" ones! In fact, elaborate lamp-shades have spoiled so many otherwise charming rooms that they have become almost a matter of bad form rather than bad taste, and American women would do well, when in Europe, to lay in a stock of plain white pleated parchment shades from the basements of Paris department stores, where they are ridiculously cheap. The fashion for the plain white shade is prevalent in Europe, because it is the custom to use some valuable piece of porcelain as a lamp, and the shade is not supposed to detract from its beauty. At Boler's, at the corner of the rue de Castiglione and the rue Saint-Honoré, is one of the most beautiful lamp-shades of this kind that I have ever seen—made of white leather, stretched tight like a drum over the simplest of frames. It gives a lovely, half-translucent light and is obviously of a delicious texture of material.

LADY ABDY'S new shop, Annek, 14 rue Matignon, is very well decorated in the "modern" style, with simple orchid-blue walls, without the slightest trace of moulding or cornice, a beige carpet, and pinkish beige curtains. At one side of the room is a table with metal supports and a wooden top six inches thick that reminds one of a butcher's block. Clustered around it are square stools with the same polished metal legs as the table and beige cloth cushions. In addition to these pieces of furniture, there is only a huge mirror screen in a metal frame. The simplicity of this background sets off the few things on display to the best advantage. I say few things, because most of the enormous stock of novelties is concealed in secret panels in the walls, and the treasures are brought forth, one by one. Lady Abdy is not only one of the chic women of Europe, but she has a creative taste, as well as a "way" of wearing her clothes. The things in her shop—bags, pyjamas, lingerie, and novelties, have a cachet of their own.



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MARGOT LANDBERG'S *Brochure*

BY ANNA Q. NILSSON

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It's thrilling in its revelations.

Anna Q. Nilsson

Just use the coupon below; that is all. It will bring you the brochure, "THE ENGLISH COMPLEXION: HOW TO HAVE IT, HOW TO KEEP IT." *This brochure is illustrated in color and quite complete. Send the coupon to Margot Landberg, 1 East 53rd Street, New York City.*

Dear MARGOT LANDBERG: Please send me your booklet, "THE ENGLISH COMPLEXION." This is without obligation to me.

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Brassiére by Model

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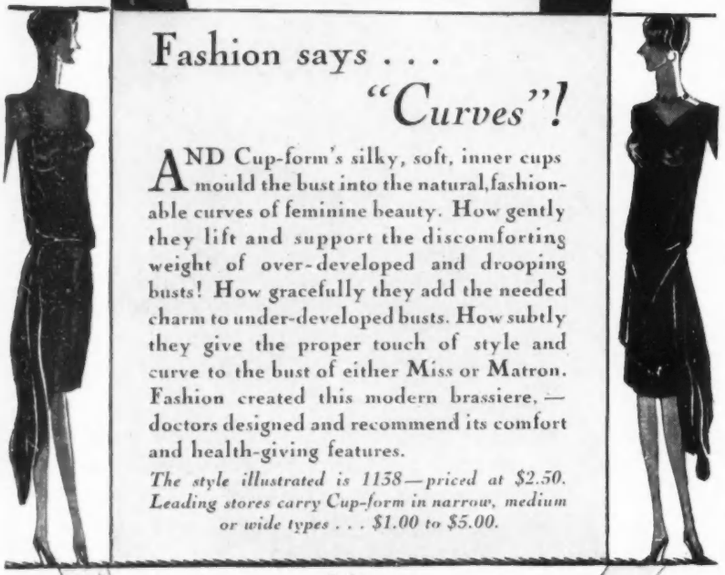
"Curves"!

AND Cup-form's silky, soft, inner cups mould the bust into the natural, fashionable curves of feminine beauty. How gently they lift and support the discomforting weight of over-developed and drooping busts! How gracefully they add the needed charm to under-developed busts. How subtly they give the proper touch of style and curve to the bust of either Miss or Matron. Fashion created this modern brassiere,—doctors designed and recommend its comfort and health-giving features.

The style illustrated is 1138—priced at $2.50. Leading stores carry Cup-form in narrow, medium or wide types . . . $1.00 to $5.00.



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WHAT THEY READ

By HENRY FRANCIS

THERE are a thousand and sixty ways of saying good morning, and every single one of them may be wrong before breakfast. Such a boisterous greeting as Carl Sandburg advances in his "GOOD MORNING, AMERICA" (*Harcourt, Brace and Company*) will hardly gladden the zero-hour before the arrival of the morning papers, although it may help the expansive period between luncheon and tea. Have it on your shelf by all means—it represents one of the most vigorous talents of our time, and, also, it is accompanied by many shorter and sweeter poems in the best Sandburgian manner and preceded by a delectable macédoine composed of no less than thirty definitions of poetry, which, we are assured, are but "tentative and first model." Yes, have it on your book-shelf, but keep it off your bedside table.

I found it on mine a few days ago—a day when, at dawn, I had looked upon America for the first time in years, had watched New York putting on its rouge from somewhere down near Sandy Hook, had seen her towers in pastel négligée drowsily shaking out their powder-puffs of silver steam. Then it was that I fumbled for phrases like a washerwoman at Niagara and mentally conjured the American gods of efficiency and service for a poet to help me say, "Good morning, America."

They sent Mr. Sandburg to me—in room number thousand and something. A rather contiguous and most cacophonous patriotic rally was embittering the sweets of a morning almost gone. But there still was time to greet it, still time to apostrophize that symphony in silver river mist, still time to salvage for me that almost smothered thrill of coming home. Come on, Mr. Sandburg, let's go! Let's go!

> "Who made the sky-scrapers?"
> "Man made 'em—the little two-legged joker, Man. . . . With his two hands, with shovels, hammers, wheelbarrows, with engines, conveyors, signal-whistles, with girders, molds, steel, concrete. . . . Man made the sky-scrapers. The little two-legged joker, Man."

Yes, some of the little jokers are outside my window at this moment. The shovels, engines, and hammers are there, too, and your inventory is complete, Mr. Sandburg, except for that silver river mist. I'm recently from Geneva, Mr. Sandburg—please, let's turn a new leaf:

> "Fate's crapshooters fading each other, big Dick or snake eyes. . . Chicken one day, feathers the next, the true story of how an ashcan became a verandah and vice versa. . . . ."

Really, Mr. Sandburg is incorrigible; he simply can not say good morning to America without pointing out the rings under its eyes. He hails the American day with matins on the ashcan-and-hammer theme and demolishes the delight of a dawdling breakfast with untimely invocations to Speed.

> "Speed, speed, we are the makers of speed.
> We make the flying, crying motors,
> Clutches, brakes and axles,
> Gears, ignitions, accelerators,
> Spokes and springs and shock absorbers. . . ."

Mr. Sandburg makes everything function for you—everything except the shock-absorbers. His picture is so indubitably real—one actually can hear his steam-shovels snorting, and there's not the slightest doubt that they're making his axles and things under those tall chimneys over there, for the river is black with smoke and the silver mist has gone. But if they ever make mechanical detectors of unplumbed human longings and "loud speakers" capable of voicing them, then I imagine these speed makers tuning in to Mr. Sandburg's station—a deafening chorus of the toilers of whom he sings so realistically. "Leave the old steam-shovel to us," I hear them roaring. "We'll make the gears and the axles; you make the poems. Make us a few man's size Rootabaga dreams to pack away with our lunch; fix us up a few unrealities; the jolly old realities we get on the instalment plan—sixty instalments a minute, twenty-four hours a day."

Yes, put off "Good Morning, America" until afternoon; put off reading the "tentative first model definitions" until seeking ideas for fancy dress. Some of them will be sure to help. Take this one for example:

> "Poetry is a theorem of a yellow silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring."

Read the "Spring Grass," "Corn Belt," and "Little Album" series as soon as possible. For here is power and, often, beauty. Never, never read "Three Slants at New York" if you have to live there. It won't help the least bit. It's about cats, unspeakable cats, Babylonian dancers, bootleggers—and more cats. At the beginning and the end there *is* a little "rose and gold mist," but mighty little.

Honestly, Mr. Sandburg, as I came up New York Bay the other day I didn't see a cat—nor a Babylonian dancer. I didn't even notice the bootleggers—there was so much mist.

THESE MODERN NOVELS

OF course, art must concern itself with the whole of life or with none of it, and Mr. Sandburg, with his poetic steam-shovel, does strike pay-dirt at the lowest levels. So much can rarely be said of the modern realistic novel, bent on seeking its blowsy beatitudes in the murky diggings of the matter of fact, the banal, and the hardboiled. This literature, with its period furniture of shovels and hammers, ice-picks and bath-mats, blatant dumpiness and commonplace creeds seems to be aiming at truth and achieving ugliness. The comforting theory that, like the measles, it had to come and that, with it once happily gone, we shall rise upon its rusted shovels and blunted ice-picks to higher things, is cheerily advanced by Miss Zona Gale in PORTAGE, WISCONSIN AND OTHER ESSAYS (*Alfred A. Knopf*).

Two of these essays, "The Novel and the Spirit" and the "Novel of To-morrow," should be graven on enduring brass and set up in concrete temples of hope in the Grubb Streets of the world. For here is a voice in the wilderness (no disrespect to Portage) heralding a day when the chief concern of our novel writers will be to uncover beauty instead of ugliness, and more—to rise to the actual planes of beauty itself and beckon us on.

That the American novel is not as sick as it looks, that its present appetite for grubs indicates no fundamental degeneracy, but is only a quite natural reaction from the smug hypocrisy of the "polite" fiction of

(Continued on page 118)

The most pleasing 10 minutes you ever spent in your life -- and the most beneficial, too

This remarkable new machine sets blood into action, stops dandruff, and helps grow thick lustrous hair by new-found yet natural methods

Is there anything you can think of more refreshing than having your scalp massaged? . . . There is now a way to supply this vitally necessary treatment with an invigoration and benefit heretofore impossible with human hands . . . . . .

EVERY WOMAN craves an abundance of beautiful, luxuriant hair.

Women everywhere, who have found out about this newly discovered treatment, are recommending to their friends, right and left, that they immediately try BLUD-RUB —the recently invented little machine that takes your scalp in its myriad finger tips and patiently, gently and scientifically *rolls* it about till every pore, cell and even the tiniest blood vessel is literally tingling with new-found life.

Hair growth and hair health are dependent almost entirely on blood circulation. The more active the blood flow at the roots of the hair, the more luxuriant the hair—this everyone now knows.

To loosen the scalp and start healthful blood flow, heretofore we have had to depend very largely on human hands or small vibrators. Thus we set up blood activity here and there *on the surface* of the scalp, but nothing happened *underneath* at the roots of the hair—where it counted.

This new machine works from basic causes to natural effects—it *rolls* the scalp—through deep manipulation it penetrates the deepest seated life centers of the hair and bathes the roots with nourishing blood.

Result: You instantly feel the life-giving benefits. It clears your head, soothes your nerves and, even at the end of a fatiguing day, it gives you that alert early morning feeling. Continue the treatments and before long you may suddenly realize that your hair is growing thicker—that the old scalp irritation and itching is completely gone and that there is no longer the slightest trace of dandruff.

In hundreds of cases BLUD-RUB has actually relieved headaches.

The treatment is delightful and soothing beyond words. Ten minutes—and you feel made over. Ten treatments and your friends will begin asking, "What on earth are you doing to your hair?"

Treatments are now obtainable at many beauty parlors of the better sort—also, for men at barber shops.

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MAY we send you this authentic treatise on hair health—"What You Ought to Know About Your Hair"—a copy will be gladly mailed you free.

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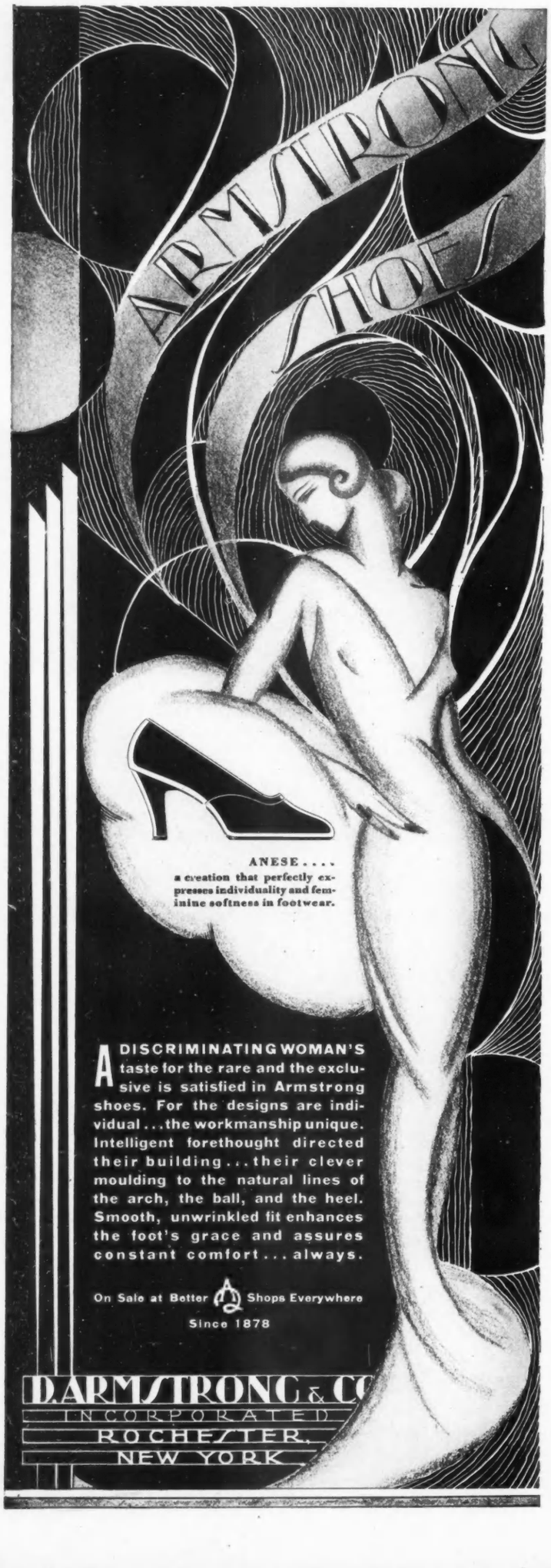
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WHAT THEY READ

(Continued from page 116)

yesterday—this is Miss Gale's diagnosis. She admits that the reaction has been too violent and that the American novel "having learned to admit that Life is not all apples, has occasionally led us to suppose that orchards bear exclusively cores—or even worms." But that's an honest error, she thinks, and, after all, it is something for the novel to have admitted the existence of cores and worms—to have realized that love and conscious idealism are only two of the factors of existence and that a large part of life is occupied neither with one nor the other. The novel of to-day, like the people of to-day, is throwing off all traditional restraint. Says Miss Gale:

"In the American national genius, we have a spirit now considerably crippled, but still recognizably at one with the spirit of the colonies, and, therefore, now definitely at variance with many traditions. . . For it seems that the right of the individual to life, liberty, and the pursuit of happiness is not limited as we had earlier supposed by his politics and his religion. With this emphasis, the national novel now is concerned in common with the novels of the rest of the world."

It is now honestly facing life, going back to native sources of supply abandoning hypocrisy, good taste, everything, in its zeal to record "all the news of living." It has thus, by the very virtue of its frankness, developed a style marvellous for its stark precision, also a form which is absolutely direct, uncompromising, unreflective, and honest. "What is lacking?" asks Miss Gale. "Is there any omission by which we are flawing our fiction as hypocrisy once flawed it? Has the American novel a malady?"

And here is her answer: "The malady of our novels is an immemorial malady; namely, their lack of power to express beauty. Beauty as a force—inhering beauty. Almost, one adds, incommunicable beauty."

In all life involving struggle, ugliness usually is more obvious than beauty. This certainly is true in America to-day, and the novelist's plea that he is expressing life as he sees it is a good one as far as it goes. But it does not go far enough. The function of the novelist is not to record the obvious, the commonplace as such; such clay becomes of value only as it is fired by fusion with the impalpable and the rare, and Miss Gale puts her finger on a very sore spot when she says that ugliness as well as being more obvious than beauty also is "easier to record." And, she might have added, whereas ugliness is easy, beauty never has been more difficult, for the old standards of beauty no longer are acceptable; the moulds are useless and must be recast in different forms.

What form must beauty take in the novel? Miss Gale answers this question by saying that it must show life at its height, not at its depths nor even at its surface. It must abandon its preoccupation with "crude aspects of behaviour which, by a measurable proportion of the race, have been left behind." It must escape from the rise to a view of life in which at least a certain degree of moral health is taken for granted.

"For there are in the world," says Miss Gale, "countless persons of humour and variety for whom certain moral struggles no longer exist. There are those in whose conduct money, questionably touched, could enter no more than murder; those by whom the truth is spoken quite as simply and naturally as good English; those in whom faith is not an accomplishment, like harp playing, but a function, like sight; those in whom the social consciousness is a passion beside which any personal profit can live not even as an impulse; those who do not shout 'Me first' in any of its tongues and who, the point is here, are conscious of but quite an ordinary functioning."

Such persons, she points out, are rarely admitted to the pages of our fiction or, if they are allowed to enter, it is only with a fanfare, their moral matter of course being "heavily featured;" their good faith not treated as casual, but made crucial.

The great "inner history of such lives" can only be incidental to the novel still under bondage to the crude moral-struggle theme, and is still stranger, as Miss Gale puts it, "to the utter sunlit areas where every human soul does some time enter."

Such areas, she says with truth, are known to us all; they are a part of life and, as such, they can be incarnated in the novel. Into these high realms of discernible, but rare, reality must the novel adventure, and there, Miss Gale promises, will it find its new beauty.

Fugitive glimpses into such high places come to us while reading the chapter on Eliza Beers Gale, the author's mother, from whose daily journal "I divine that which books unnumbered and priceless have been written to witness; namely, that there is an inner order which a life may touch, become aware of, and thereafter express. Such expression in conduct, these unnumbered and priceless books seem to say, is the highest known form of creative art."

What a rich inheritance there is—what stores of "that incommunicable beauty" in that "slender, green-marbled volume"; what reserves of power in the tragic narrative of that early exodus from "Rotherfield, near Tunbridge Wells," with the Staffordshire sugar bowl, the ten-sided plates, and the pitcher of "flowing blue!"

"I look at them," Miss Gale whispers, "and the ache and the shine of the past are in them all."

EXCESS BAGGAGE

JUST as some young painters burden their palettes with a great many unnecessary colours so does H. A. Manhood burden himself with needless words. His first book, "NIGHTSEED AND OTHER TALES" *(Viking Press)*, shows him to be a writer of great ability and real power. His book, however, does not rise to his level. It is held down by a staggering amount of excess baggage—an excess of words, an excess of similes, an excess of drama. The drama, the similes, the words are excellent in themselves; together they are ponderous.

Despite its great weight, the book held me to the end. It shows far more than the elements of genius, and only a blue pencil was needed to have made it great. Mr. Manhood, striving less obviously for effect, writing more naturally and being a trifle less unpleasant, will do great things.

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Then spread these lovely pastel sheets on the bed; pat your plump pillows into great "bon bons" of the same soft tint—and learn, for the first time, what real rest can be! Rest not only for your body, but rest for your nerves—peace of mind, and dreamy, absolute content.

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FOR A BRUNETTE: chestnut hair, fair skin; blue eyes. Her sheets are Lady Pepperell peach, her nightgowns a paler rose; the walls of this bedroom are blue; the curtains chintz with lilacs on blue. Peep into such a room—and you hush your foot-fall—for whether she's there or not, you have the feeling that she's just dropped off to sleep.

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96 Seventh Avenue
Brooklyn, N. Y.

Sheep graze peacefully on the Hampshire Downs in the great park of "Pudmerice." Barefoot girls wearing dozens of billowing petticoats rake the drives of the estate

A VISIT TO "PUDMERICE"

(Continued from page 60)

There is always a certain sense of adventure in slipping back fifty years that all our modernity never gives us. Else, why do more people go to "The Covered Wagon" and "Monsieur Beaucaire" than to "Metropolis?" And why do the steamers groan under an annual spring running to Europe that surpasses the ancient barbarian migrations in volume?

The morning after arriving at "Pudmerice," I was awakened by the scrunch of rakes on gravel and was astonished to see ten barefoot girls, swelling with dozens of embroidered petticoats, raking the drive. (The more skirts, the more glory.) Further on in the park, a gaunt old man in a long white coat brooded over his sheep. The air was clear and extremely heady—more like our own native product than the softer, damper atmosphere of northern Europe, and the roses suffer proportionately. Things were harsher, the lines sharper. There was more energy about, but the dust, every time one left the park, was as suffocating as that in New England after a scorching summer before the days of oiling.

The tray on which my breakfast was brought was painted to match the faience service, and the faience had been made at a tiny neighbouring factory to match the curtains. The shiny flowered chintz cried of London, the cheerful rugs of Poland, but the Biedermeier furniture—which is a sort of cherry Victorian—is purely local, and the rosebud mats and towels in the bathrooms are the glory of the country. When she was not kissing my hand, a little Slovak maid was busy feeding a high tile stove with wood to heat the water for my bath, and (as the night before, on my arrival in a blaze of light, when I had noticed the number of petrol lamps to be cleansed) I was impressed with the availability of human labour.

Later, I wandered over the house, examining everything. The wide gallery running through the middle was filled with antlers, as was the stone stairway and the library. Hundreds and hundreds of stags and roebuck

(Continued on page 122)

The more petticoats, billowing and embroidered, the greater the glory of the Slovak girls who work in the castle and about the extensive grounds of Count Pálffy's château

Facial skin REVITALIZED *by* DASYPODINE HORMONES

Amor Skin literally feeds youth into the epidermis and sub-cutaneous cells, erasing wrinkles, crows' feet and other marks of time.

FROM MEDICAL JRL. AND RECORD, FEB. 1, 1928

"I suggested Amor Skin to several persons and . . . there was such a pronounced change in the complexion and in the consistence or firmness of the skin, that it surprised mutual acquaintances, who knew nothing about the treatment . . . but spontaneously inquired about the cause of the change, although their attention had not been called to it."

Curt Thomalla, M.D., Berlin, Germany.

THE smart women of today keep perpetual rendezvous with youth. Everywhere you see them, marvelous young women of forty and over, who have seemingly outwitted time.

Long past the formerly accepted limits of youth, they maintain the fresh complexions of young girls, their faces free from wrinkles, crows' feet and the pitiless stamp of age, they remain radiantly, gloriously young.

Are these happy women exceptions? Has some lucky chance made them exempt from the common lot of their sex? Does Time play favorites? Or have they found some new alchemy that keeps the years at bay?

Age ordinarily begins to tell at twenty-five

Age has no favorites. Skin specialists will tell you that Time begins to record on the Anglo Saxon woman's face at twenty-five.

The traceries are faint at first, but surely and relentlessly they come unless steps are taken to halt the march macabre.

Hormone famine is the cause. At the age of twenty-five the hormone output of certain glands of internal secretion begins to dwindle. Without this life-giving stimulus the elastic skin fibres and the sub-cutaneous cells begin to relax. The process is slow at first—but more rapid as years pass.

Gradually the epidermal tissue hardens. The skin loses its elasticity and tension. The bloom of girlhood vanishes. Wrinkles, crows' feet come.

Now science has found a way to substitute for these precious youth hormones, the hormones of the hypoderma of certain young dasypodine animals—with the most amazing results.

How Amor Skin feeds youth hormones to starving facial cells

A famous German specialist in organotherapy, confrere of Voronoff and Steinach, perfected Amor Skin. By his remarkable discovery the hands of time are stayed and youth is literally fed back into hormone starved cells.

Until recently this great discovery was available only to a few women of European nobility. Compounded at enormous cost, these women gladly paid extravagantly for its precious benefits.

Now the formulation of Amor Skin is being conducted on a somewhat larger scale. And as a result its aid is available to a wider group of women.

See how quickly youth returns

Amor Skin is sold in two formulae. Amor Skin Number 1, of primary strength, and Amor Skin Number 2, of double strength for obstinate cases.

The application is extremely simple. Its success depends upon daily use. Its results are startling.

The genuine Amor Skin is always packed in the characteristic lamp shaped package and each package is numbered and sealed.

When you buy Amor Skin for the first time do not look for an overnight miracle. It took time to put those lines and wrinkles in your face. They will not disappear until the hormone starved cells have been nourished by the active principle in Amor Skin.

But if you will follow the simple directions night after night, if you are sincere in your desire to attain results, gradually your mirror will tell the miracle of the revitalization.

Start Amor Skin treatment today and see what this marvelous preparation can do for you.

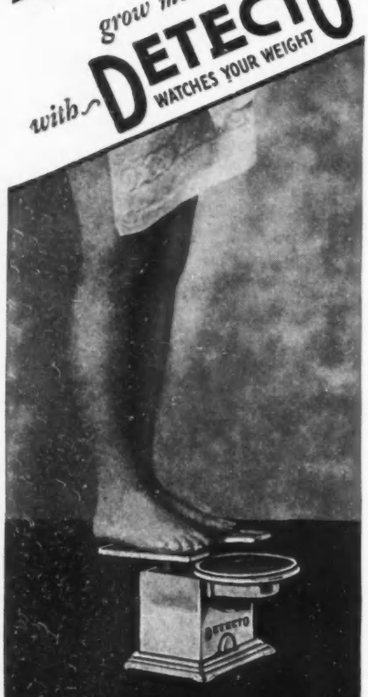
Present supply will permit only twenty thousand women in America to buy Amor Skin during 1929.

AMOR **SKIN**

AMOR SKIN NUMBER 1 (SINGLE STRENGTH) $16.50
AMOR SKIN NUMBER 2 (DOUBLE STRENGTH) $25.00

WRITE FOR INTERESTING BOOKLET: AMORSKIN CORPORATION, 113 WEST 57TH STREET, NEW YORK

Watch your figure grow more beautiful with DETECTO WATCHES YOUR WEIGHT



A BEAUTIFUL figure is mainly a matter of a few pounds—more or less! Detecto, the preferred bathroom scale, will guide you through the perils of the winter season—the dangers of too little out-door exercise and too many indoor activities! The first rule in acquiring or keeping a beautiful figure is—weigh yourself daily! Detecto is obtainable at department and hardware stores in the U. S. and Canada or direct from the makers—

THE JACOBS BROS. CO., Inc.
Dept. 17, 318 Greenwich Street
New York City

Guaranteed For Five Years! Three models—five colors. $11.85 up. Detecto Ace, illustrated, $15

A VISIT TO "PUDMERICE"

(Continued from page 120)

hung on plain plaster walls. The furniture was of the period of Maria Theresa, which means Hapsburg of the eighteenth century, and the engravings were wonderful coloured scenes from the coronations of the kings of Hungary. The effect of the whole was very dignified and spacious. Coming from the bedrooms and halls, typical of the country, the long drawing-room took my breath away, so purely and suddenly French it was, with its grey walls and chinoiserie panels. The bergères and marquises, spreading discreet silk and velvet laps amid the profusion of flowers and candles, would have made the Pompadour feel at home.

In the dining-room, I spent many pleasant hours—though, at first, the jingling spurs of the Hussars in full uniform waiting on the table made me nervous. I kept looking for a little dog or cat with a bell running about. Painted a turquoise-blue to match the old Empire stove, this room has lambrequinned yellow curtains. The big mirror, above the wrought-iron console with the crossed arrows of the period, reflects the many sconces and the Georgian silver so brightly that even the grim ancestors in their scarlet-and-gold uniforms seem to look down kindly on the gaiety below. The mahogany table, sometimes bare, sometimes covered by the coloured damasks of the countryside, has a huge service of modern Holics ware decorated with varied flowers, the family stag prancing in the middle. The cooking was French, in the main, but there were whole dinners when we ate nothing but Hungarian dishes—paprika chicken with a smooth cream sauce, crayfish soufflé, *gulyás*, and plums blown into dumplings, all very good, but very indigestible. The Tokay is like sugared gold that goes too quickly to your wits, but the native wines are thin, without much taste. The melons melt in your mouth (this is the land of melons); the figs are biblical; and there is a cheese at once too complicated and too good for me to attempt to describe it.

GUESTS FROM MANY LANDS

While I was there, many different sorts of people went through the house—visiting French and American friends, Hungarians, of course, Germans and Austrians; lawyers, politicians, writers, and always huntsmen; children and governesses; older relatives who lived in the house, and others, with Fascisti leanings, from Italy. The conversation was varied, not only because of the people, but because it was often carried on in five different languages.

Though passions run higher in Central Europe than in our country, where there are no submerged minorities fighting for recognition, no ravished frontiers, or new, struggling states—still, the actual tempo continues to be that of oxen and of horses. Family life takes on that peculiar depth and richness that comes only when a whole household of all ages actually lives together all day and each member is dependent on the others for amusement and occupation.

After tea at "Pudmerice," we always piled into two Hungarian buckboards. The coachmen wore feathered hats with streamers, and, when it was wet or cold, their blue-and-yellow liveries were covered with square, frieze-embroidered coats. The white horses, bred on the place, moved so deftly between the oak-trees that we could shoot at the roebuck amid the shadows. Before we came in, there would be a moon, new at first and later on the full, harvest-moon hung like a Chinese lantern on a tree. In the evening, there was often music—duets on the piano and the native Hungarian airs that have come down the centuries, which every one would sing; songs that repeat themselves endlessly with the aching simplicity of human hearts.

"Long ago in the neighbourhood of Bihar,
They found a man dead;
Dead on the edge of a cemetery.
His sweetheart had left him;
She had gone to the altar with another.
His grief was great;
His heart was great;
And so his heart had burst."

Other nights, there would be Tzigane music brought from a neighbouring village, music wailing of the haunting Romany dream of blue and ever bluer horizons.

Fifth Avenue seemed much more than a week away!

Shooting is an important part of the life at "Pudmerice," but, to "the crack shots of the world," women are a nuisance. Besides, in Slovakia, one has dropped back fifty years to a time when there was no question of the position of the sexes. The ladies are allowed to go out for partridges or an occasional roebuck, in August, but, in September, when the stags call (and it is said that the Opposition always waits till then to put a bill through the Hungarian Parliament, as the entire House of Lords, dressed in grey shooting-jackets with green collars, is sure to be in the Carpathians), a woman is a superfluity.

IN THE LITTLE CARPATHIANS

"Ompital," at the beginning of the Little Carpathians, is Count Pálffy's second estate, and it is there that he has his shooting-box. On the lower hills about it perch mediæval castles inhabited by strong, fine, old people to whom truth is truth, and God is God, and modernity with its iniquities can go to thunder. Have they not built up the bulwark of a grand nation for a thousand years by clinging to their principles and compromising with no one? Somehow, they convey a sense of security in a whirling world. As you climb up into the mountains, the costumes get brighter and the faces of the old people wiser, reflecting the patient wisdom of the hills and the soil.

In the shooting-box, which is rather like a chalet perched between two forests, a little doe lives in the kitchen with the forester's baby. The air is colder; the beech-trees stretch out on their long way to the east.

It seems absurd to be up at half-past three—if you *get* up. It is not at all as if you had *stayed* up. Even the cheerful *"Waidmann's Heil!"* (Good Hunting!) sounds hollow. The mist clings to the valleys. Only very tall trees stand out, as above water. There is a sharp smell of wet leaves. Plenty of creatures move, right and left, in the half-light, but the important thing is to find what you have gone after. The gamekeepers have been in to tell what has been seen in their territories during the days before.

We start off through the wakening woods. If it is stag that is being

(Continued on page 124)

REDUCE YOUR FLESH
arms, legs, bust or entire body with
DR. WALTER'S
Rubber Garments

MY garments have been worn by men and women for 25 years. They are invaluable to those suffering from rheumatism.

Reducing Corsets: Cream colored rubber. Laced back, clasp front. Made to your measure, $12.00
Chin Reducer . . . 2.50
Neck and Chin . . 3.50

PRETTY ANKLES and CALVES $3.75 Per Pair

DR. WALTER'S Special extra strong Ankle Bands will support and shape the ankle and calf while reducing them. They fit like a glove. Can be worn under any kind of hose without detection. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day deriving the extra benefit of the support. *Send Ankle and Calf measure.*

Write for Dr. Walter's Special Ankle Bands for $3.75. Pay by check or money order (no cash) or pay postman.

Dr. Walter's reducing rubber is known the world over for its 25 years of success and reliability.

Form-Fitting Hip and Thigh Reducer in cream colored rubber. Send waist and hip measure $12.00
Bust Reducing Bandeau. Send bust measure. $5.00

Send for my booklet

Dr. Jeanne B. Walter
389 Fifth Ave., New York
Near 36th St. Suite 605

Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.

Campbell's
Electric Exerciser

Made in 2 models—floor model and portable model

Are You Troubled with Overweight?

Would you like to keep in good physical condition without heavy exercise? Here is the practical solution to your problem. Without physical exertion—without muscular development, you can still keep legs and arms supple—keep the entire body system toned up in glorious health. The Campbell Electric Exerciser

Massages—Vibrates—Keeps Weight Down

Campbell Exercisers are supplied in two models. Floor model, as shown above—mounted on rubber feet—stands securely without permanently attaching to floor. Portable model, as shown to the left—easily and simply attached to window sill or mast be placed on any table top and securely held in place. Mounted upon heavy felt pads—does not scratch the window or table. Both models are quiet, safe, and have all moving parts enclosed.

Popular Price. Write and let us quote you our SPECIAL OFFER which brings you either model at surprisingly low cost.

WM. CAMPBELL, President
THE WILLIAM CAMPBELL COMPANY
408 UNION AVENUE ALLIANCE, OHIO

You can now obtain A TASTE of CALIFORNIA from your regular grocer

A BREATH of California with its year 'round sunshine and cool ocean breezes laden with the fragrance of fruit orchards in bloom, seems to be sealed in every jar of IRIS Fruit Pickles.

Nothing is more delicious and nothing is more typical of the Golden State than these unique and tasty condiments. Teasing, tangy fruits...a distinct, yet delicate spiciness...a rich, unusual flavor!

A ripple of enthusiasm will spread 'round your table whenever you serve them at dinners with roasts, fowl, or other meats,—at luncheons, "after the theatre" suppers or 'most any meal.

Created over thirty years ago by an immaculate little lady in her kitchen nestled among the fruit trees of California, these fruit pickles met with such instant popularity among visitors to the state that thousands of orders have been placed for shipment direct to homes in all sections of the East. It will indeed be good news to the thousands of people who have discovered IRIS Fruit Pickles in California . . . as well as to the people who have heard of these table delights, yet have never been enabled to taste them . . . to learn that it has finally been possible to supply the better grocery stores throughout the nation with all varieties.

Your regular grocer has undoubtedly received them by now, so why not order a case of assorted varieties today?

FRUIT PICKLES

Fig *Apricot*
Peach *Pineapple*
Plum *Watermelon*
Pear *Grape Fruit*
Peach Mangoes
Spiced Black Cherries

BRANDIED FRUITS

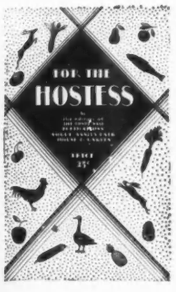
Peaches *Cherries*
Pears *Kadota Figs*

IRIS Brandied Fruits are other condiments which will be the talk of the table whenever you serve them. Fifteen year old bonded California brandy in the quantity prescribed by the government as legal is added to the rich syrup, with the result that a superlative flavor is developed. Your regular grocer also carries these, so include a few jars in your order.

Should your regular grocer not yet have received a stock of IRIS Table Delights, please write to Los Angeles for name of the store most convenient for you.

HAAS, BARUCH & COMPANY
Los Angeles, California
"Distributors of IRIS Table Delights"

DEALERS
If our representative has not yet reached your territory please write to the Los Angeles office for complete information.



This NEW Book Contains . . . .

pictures of charmingly decorated tables
smart menus for luncheons, teas and dinners
hints for giving even simple menus real distinction and suggestions for serving them.

"For the Hostess" is just as valuable to the woman with one servant as it is to the hostess with a whole corps of them.

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At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, and counteracts faintness and weariness. It is invigorating, highly refreshing—always a delight and comfort. Two sizes sold everywhere. Schieffelin & Co., Sole Agents, U. S. A., 16-26 Cooper Square, New York City.

BEAUTY *that won't fade*

LASTING BEAUTY IS YOURS when you use Katherine MacDonald's Lash Cosmetic. It's absolutely waterproof. Will not stiffen or break lashes, but leaves them soft and natural.

Have sparkling, fascinating eyes. Get Katherine MacDonald's Lash Cosmetic at most toilet goods counters or $1 direct to Katherine MacDonald at Hollywood.

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KATHERINE MacDONALD'S LASH COSMETIC

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A New, Simplified, Compact Mechanical Massage Machine

Simplified . . . neat . . . compact. No pulleys or power belts. No bulky, cumbersome base or standard.

This new type mechanical massage machine thru the simplicity of its design gains new smoothness, quietness and a complete freedom from vibration. The action of the rocker bar manipulates the anatomy like a skilled masseur, gently or vigorously as one prefers.

Reduces Superfluous Weight

DAILY exercise and massage with Sylph-Apollo, The Mechanical Masseur, disintegrates excess fat. Toxic poison is removed from the system by the gentle stimulation of vital organs. Superfluous weight is reduced and the entire body kept slender and graceful.

Sylph-Apollo aids digestion and is beneficial in the treatment of many ailments. Physicians recommend its daily use. Osteopaths are using "The Mechanical Masseur" in their private practice.

Promotes Perfect Circulation and Health

Facilitates elimination. Builds up underweight persons; reduces overweight ones. In fifteen minutes without effort you receive the benefits of hours of strenuous exercise. Busy business men find it the ideal way to keep physically fit. Many of the country's most beautiful women are using mechanical massage to maintain their attractive youthful figures.

The simplicity that makes for Sylph-Apollo's remarkable efficiency makes it one of the lowest priced mechanical massage machines on the market. The attached coupon will bring complete details.

SYLPH-APOLLO MFG. CO.,
Dept. 8, P. O. Box 536, Toledo, Ohio
Send descriptive folder.
Name .....
Address .....
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Her wrinkles and age lines have disappeared

Marks of age, coarsened skin, fine lines and drooping muscles are corrected by using *Catherine McCune's Silk Facial Mask and Home Beauty Treatment.* It includes beneficial creams for all facial conditions while the mask actually lifts the muscles and restores them to youthful firmness. It need only be worn at night or for a few moments each day to effect immediate results. Known to women who know, the world over—

Catherine McCune's

SILK FACIAL MASK

AND BEAUTY TREATMENT

Mask, Complete with two creams, Skin Tonic, Powder, and Tiny Wrinkle Remover, only— $12

Refine and Retain Your Beauty With Catherine McCune's Beauty Aids:

Glaze Mask—to remove deep lines from around the eyes and mouth. **—Trial size, $1; 6 oz. $5.**

Skin Beautifier—a four-in-one cream to strengthen sagging muscles, to soothe starved tissues, to remove brown spots, and to clear the skin of pores and blackheads. **—2 oz. $2; 8 oz. $5.**

Eye Cream—to fill out lines and wrinkles around the eyes. Will give tired eyes a rested appearance. **$2.**

Bleach Cream—to protect the skin from wind and sun, and to keep the complexion free from freckles. To remove dead cuticle. **—2 oz., $1; 8 oz. $3; 1 lb. $5.**

Iced Milk Mask—to rest and soothe the nerves of face and body. Feeds the skin. **—8 oz. $5.**

Beautifying Gloves—to be worn at night with Hand Whitening Cream. Will give hands and arms a youthful appearance. Removes brown spots. **—Gloves with cream $9.**

Write for my FREE booklet *"Beauty is Yours to Have and to Hold".*
Inquiries by mail given my personal attention.

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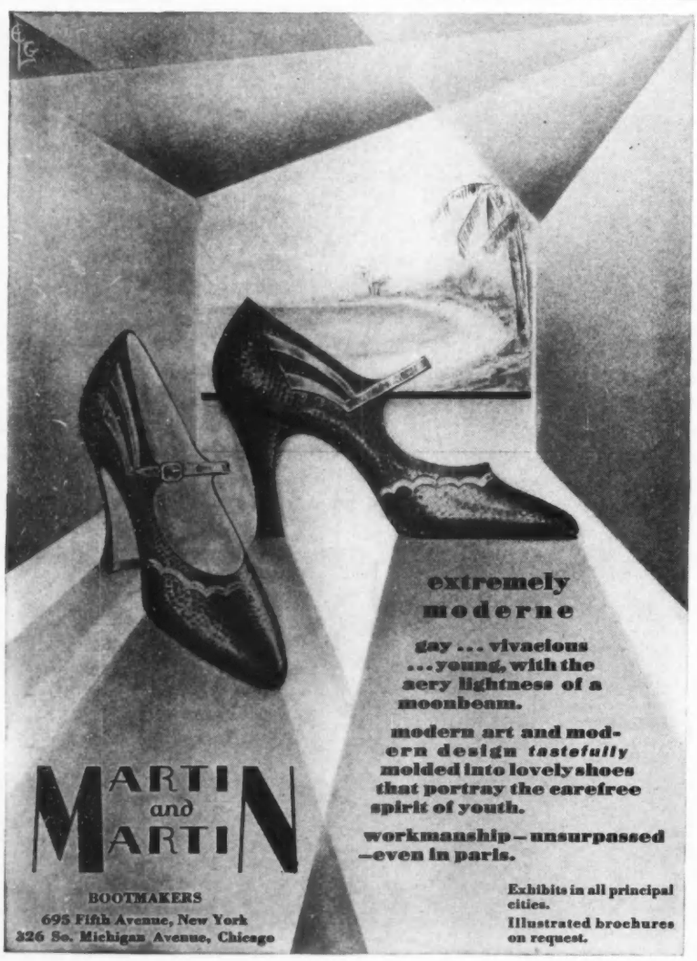
extremely moderne
gay ... vivacious ... young, with the aery lightness of a moonbeam.
modern art and modern design tastefully molded into lovely shoes that portray the carefree spirit of youth.
workmanship—unsurpassed—even in paris.
MARTIN and MARTIN
BOOTMAKERS
695 Fifth Avenue, New York
326 So. Michigan Avenue, Chicago
Exhibits in all principal cities.
Illustrated brochures on request.

Steichen

The gaily coloured espadrille, either striped or plain, is correct for wear on the beach. For actual bathing, the Antibes sandal of white rubber is worn; shoes and accessories from Best

SOUTHERN FOOTWEAR

(Continued from page 56)

sandal of white rubber, for actual bathing which is shown in the photograph on this page.

For evening wear, crêpe de Chine rivals satin in chic, the former having been in the lead on the Riviera, while the latter was preferred at Biarritz.

The new satin slippers in old-gold that look like lamé are an excellent choice for Palm Beach, as they do not tarnish, and they are taking the place in the wardrobe formerly held by the beige satin slipper. These are extremely smart when a satin bag to match is carried with them. Satin slippers in colours to match the chiffon or lace evening gowns strike the right note of contrast with the sunburned tones of the evening stockings, which blend with the tint of the neck and arms. The frocks that harmonize best with sunburned skins are white, first of all, sulphur-yellow, verdigris-green, yellow, and aquamarine-blue.

Lamé in silver or gold is always good, and there are very lovely coloured brocades with vague indefinite designs so that one colour does not stand out from the pattern conspicuously, like those shown in the photograph at the left on page 57. Silver kid is smartest when it is combined with some other fabric, such as satin in a solid colour, like the pair shown in the photograph at the lower right on page 57.

A VISIT TO "PUDMERICE"

(Continued from page 122)

stalked, we must look at it well through the field-glasses to be sure it is worth while. The points must be counted, the weight of the antlers estimated. Infinite caution must be used not to get to windward of a stag, else he will be off, melting into the forest. Sometimes one must go for miles around a hill, and then, if one does get near enough, the stag must be hit in just the right place, in spite of the trees that are always between to complicate matters.

A moufflon is much the more difficult to kill. On very few properties are they wild, for they were imported from Sardinia about fifty years ago, and most of them have been preserved in reservations—vast forests, but still enclosures. At "Ompital" they are wild, and the second biggest on record, outside of Sardinia, was killed there last year. One day, a herd of forty was seen roaming about, but that is rare. Usually, they are seen in couples, and they are so shy and quick that, at the slightest whiff of man or any rustle in the leaves, they are off like the wind. Stalking them is enormously difficult. We walk and walk. The stars fade out. The sun comes up surprisingly, like a sunset. Shots break the quiet at last, and the echo repeats them. One by one, the hunters drift back, all of them ravenous. At the lodge, the native paprika breakfast, cooked by the forester's wife and served by his daughter on typical Slovak ware, herself wearing a gaudy native blouse, tastes peculiarly good.

"Waidmann's Dank!" Every one is smiling—the sportsmen, the gamekeepers, even the oxen that drag down the game to where it is cleaned below. Everybody congratulates everybody else, and a great many pictures are taken. Only the dead animals have the right to be depressed.

The horses trot gaily back through the geese, and the pigs, and the dust, to the château. In the wide countryside—the most fertile in the world—peasants are contentedly at work, using the ancient gestures that in their time have been worshipped as religious rites. Beloved France seems suddenly to have shrunk, and Italy grown tourist ridden and shoddy. After all, what use are sign-posts when everybody knows the way, and why advertise it to conservatives? This is the land of production, not of salesmanship. Perhaps, our grandfathers were right in their conception of life, and we, with all our bath salts, are wrong. Perhaps, after all, the trouble with the world lies not in the world itself, but rather that the men who make maps of it insist to-day, as they always have insisted, upon drawing in to those maps a "seacoast of Bohemia!"

VOGUE PATTERN SERVICE

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems. and see the coloured sketches of all the new models.

How to Order by Mail. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

How to Send Money. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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PALO ALTO
J. F. Hink & Son, Inc.
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Dunning's Silk Store
PETALUMA
Goldman's, Inc.
POMONA
Orange Belt Emporium
PORTERVILLE
Bullard's
REDLANDS
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RIVERSIDE
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SACRAMENTO
Weinstock-Lubin & Company
SAN BERNARDINO
Rainbow Silk Shop
SAN DIEGO
Dunning's Silk Store, The Marston Company
SAN FRANCISCO
The White House, Raphael Weill & Co.
SAN JOSE
F. W. Gross & Son, Inc.
SAN MATEO
Levy Bros.
SAN PEDRO
Mallinson's Dept. Store
SANTA ANA
Rankin Dry Goods Co.
SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House, W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levy's Dept. Store
WATSONVILLE
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COLORADO

BOULDER
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DENVER
The Joslin Dry Goods Co., The Denver Dry Goods Co., Daniels & Fisher
PUEBLO
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BRIDGEPORT
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Hochschild, Kohn & Co.
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C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

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R. A. McWhirr Co.
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AG 2-29

SOCIETY

(Continued from page 30)

Engagements—Continued

Greenleaf-Norris.—Miss Adeline Emily Greenleaf, daughter of Mr. and Mrs. John C. Greenleaf, of Hewlett, Long Island, to Mr. Alfred Oliphant Norris, son of Mr. and Mrs. Alfred L. Norris, of Lawrence, Long Island.

Powers-Markle.—Miss Pauline Penelope Powers, daughter of Mr. and Mrs. James Henry Powers, to Mr. John Markle second, son of Mr. and Mrs. Alvan Markle, of Hazleton, Pennsylvania.

Tilton-Alexander.—Miss Susan Dimock Tilton, daughter of Dr. Benjamin T. Tilton and Mrs. Tilton, to Mr. Archibald Stevens Alexander, of Bernardsville, New Jersey.

BALTIMORE

Boone-Posey.—Miss Carlyle Fairfax Boone, daughter of Mr. and Mrs. W. Kennedy Boone, to Mr. Charles Rowland Posey, junior, son of Mrs. Charles Rowland Posey.

BOSTON

Beal-Hinds.—Miss Elizabeth S. Beal, daughter of Mr. and Mrs. Boylston Adams Beal, to Mr. Carlton Lester De Courcy Hinds, of Nyassaland, British Central Africa.

Washburn-Frye.—Miss Dorothy Morehead Washburn, daughter of Mrs. Mary L. Washburn, to Mr. Whitney Morse Frye, of Wilton, New Hampshire.

CHICAGO

Sturges-Field.—Miss Betty Sturges, daughter of Mr. and Mrs. Hollister Sturges, to Mr. Henry Field, son of Mrs. Algernon Burnaby.

CINCINNATI

Anderson-Hamill.—Miss Jane B. Anderson, daughter of the late Mr. and Mrs. John Mitchell Anderson, to Mr. Samuel McClintock Hamill, junior, son of Dr. Samuel McClintock Hamill and Mrs. Hamill, of Philadelphia, Pennsylvania.

Weddings

NEW YORK

Alexander-Williams.—On January 1, at Mendham, New Jersey, Mr. De Forest Manice Alexander, son of Mr. and Mrs. Henry Martyn Alexander, and Miss Agnes Newbold Williams, daughter of Mr. and Mrs. Richard H. Williams.

Cobb-Reiland.—On December 21, in Saint George's Church, Mr. George Watson Cobb, junior, of Chicago, Illinois, and Miss Virginia Field Reiland, daughter of the Reverend Dr. Karl Reiland and Mrs. Reiland.

Gersman-Byron.—On January 9, Mr. Harvey Gersman, son of the late Reverend Henry Gersman and Mrs. Gersman, of Buffalo, New York, and Miss Chadôt Byron, daughter of Mr. and Mrs. Percy Byron, of Noroton, Connecticut, and New York.

Thayer-Vanderbilt.—On December 7, Mr. Sigourney Thayer, son of the Reverend Dr. William Greenough Thayer and Mrs. Thayer, of Southboro, Massachusetts, and Mrs. Emily O'Neill Davies Vanderbilt, daughter of Mrs. Frederick Martin Davies.

Willingham-Harris.—On December 27, Ensign S. David Willingham, son of Mr. and Mrs. William M. Willingham, of Birmingham, Alabama, and Miss Margarita Bonzano Harris, daughter of Mrs. Marie Bonzano Harris.

Wood-Graves.—On December 8, Mr. Benjamin Wood and Mrs. Miller Graves.

CHICAGO

Lloyd-Munroe.—On January 2, in Saint Chrysostom's Church, Mr. Herbert Lloyd, son of Mrs. Thomas Crimmins, and Miss Josephine Munroe, daughter of Mr. and Mrs. Charles Andrews Munroe.

SAINT LOUIS

Boyer-Holmes.—On January 19, in the Second Presbyterian Church, Mr. Francis Boyer, son of Mr. and Mrs. Henry C. Boyer, of Philadelphia, Pennsylvania, and Miss Mary Brooks Holmes, daughter of Mr. and Mrs. John Howard Holmes.

A FORECAST FOR SPRING

(Continued from page 49)

THERE should be further developments of the long-sleeved evening dress that is so suitable for restaurant dining, concerts, and theatres. Lace is excellent, used in this way. Worn as these dresses are, with very beautiful jewels, there is no suspicion that the wearer is not well enough dressed.

THERE is a new type of coat, too, which has come for this evening hour—the unlined, light-weight coat, furless or fur trimmed, which is very definitely not an afternoon coat nor an evening wrap. Hats can be worn with these coats and dresses.

WATCH out for the tailored suit, both the trim, classical, tailored suit and that marvel, the Paris dressmakers' tailored suit—suits that are soft and supple and have less of the tailor's iron. There is no reason why some suits should not have a checked coat and a plain skirt and vice versa. Silk suits will be very right, this season—in fact, better than ever.

THE runabout dresses will go further and in even greater numbers. Light-weight woollens will be excellently in place for such dresses. In fact, woollens will do wonders in being fine as gauze, soft as silk, printed as crêpe de Chine, and cool as can be.

BLACK, white, and black and white are in for a year of it. Black, of course, will continue to be chic for day in town and for evening everywhere. White will be superchic for evening, and white with accents of colour one of the loveliest of summer apparitions. Black and white will be excessively smart—for sports, in printed day dresses, and in lovely chiffon prints for evening. Now and then, a colour will be introduced for accent, such as red—black, white, and red being an excellent and very chic colour combination by day and night. Red is, of course, now a classic. The right reds—and they are numerous—have the same distinction as black, despite their popularity. Black has never been cheapened. And as for yellows—Fashion's fields will be dotted with pure yellows, canary-yellows, golden-yellows, and green-yellows. There will be yellow tweeds, yellow jerseys, yellow exotic silks, and fine yellow woollens. Yellow and white will be a very excellent colour combination, and the lovely pale sulphur-yellow will often appear in printed fabrics combined with black or brown or dark blue.

IN the colour combinations of the prints of this year, the fact that white is very frequently replaced by pale sulphur-yellow, the palest of pinks, or very pale beige is most important, as it gives importance to white worn with a colour accent and to black and white as a very separate and distinct expression of the mode.

GREEN is an excellent spring colour both plain and combined with other colours and in self-toned prints.

BLUE, alone and in combinations, will be excellent. Dark blues, lighter than navy-blue, and vivid blues, will be best. Mixed blues, with a too-shaded past, are not quite in the note.

BROWN is not only a winter colour. There are some lovely browns that will last over into summer. Brown and white is a marvellous combination, as is beige and white, and certain browns and reds together are all part of the continued vogue of autumn colours for spring and summer.

GREYS will still have to be used with discretion and valour. It is a soft grey that turneth away wrath, and hard greys will still be out of it.

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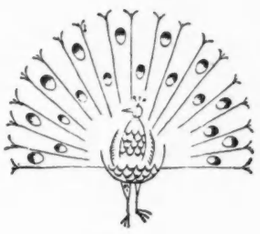

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Other equipment helps to complete modern telephone convenience. Intercommunication within the house by means of your regular telephones allows you to talk from room to room, or, from the same instruments, to neighbors, to friends in the next town, or with London and Paris!

Many families regard an additional telephone line as a necessity. It can be used for important incoming and outgoing calls when the other line is in use, or, if desired, it can be devoted entirely to servants' use.

A representative from your local Bell company will gladly show you how your home can be made thoroughly modern in its telephone convenience, and how much these additional facilities will mean to you in comfort and personal satisfaction. Telephone the Business Office today for an appointment in your own home.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM

Vogue

PURDUE UNIVERSITY
MAR 26 1929
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★ *Spring Fabrics and Original Designs*

February 2-1929
PUBLISHED FORTNIGHTLY
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Price 35 Cents

Fisher . . . originator of the finer body styles

GENERAL MOTORS

BODY by FISHER

. . . styles which are followed almost as a matter of course

At every Automobile Show throughout America, there is plainly evident that positive and pronounced preference which leads thousands of men and women who demand the latest in authentic motor car style to select their automobiles from those cars with Body by Fisher. ¶ The reason is not far to seek. Fisher and General Motors are so signally successful in creating new body styles, that these styles are dominant and desirable, almost as a matter of course, *in every price division.* ¶ Naturally, these distinctive Fisher Body styles are copied. Style changes, however, require from six to twelve months before they can begin to appear in other quarters. And, by the time the rest of the industry has caught up with Fisher, Fisher designers have created still finer beauty, again placing the cars with Fisher Bodies, still farther ahead in style. ¶ Men and women everywhere have learned the wisdom of buying cars which set the style—which are always in the lead—which heighten their pride of ownership and command a higher price when the time comes for re-sale. ¶ So it is that the public preference for cars with Body by Fisher has become more and more pronounced with every passing year—while new thousands of car buyers annually are attracted to those cars (they are listed below) whose bodies are built by Fisher.

CADILLAC • LA SALLE • BUICK • OAKLAND • OLDSMOBILE
PONTIAC • CHEVROLET

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

PEARL NECKLACES

and Pearls for
Improving Necklaces

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

And now - - It is Fashionable to wear Wool

PERHAPS it is true, after all, that fashion travels in cycles. Wherever one goes, one sees *chic* ensembles, smart costumes and coats fashioned from all-wool fabrics. The vogue has returned to tweeds and broadcloth, twills and fancy woolens. You see them everywhere among the smart set this season.

Certainly no fabric can be more luxuriously beautiful than fine all-wool cloth. Nothing drapes more gracefully or lends itself to such charming shades and patterns.

This smart coat model designed by Bruck-Weiss Company

RAM'S HEAD FABRICS for women meet this new demand. They embrace all the popular and fashionable weaves including tweeds, twills, broadcloths, fancies, and the newer creations— *Broadtwill, Twill Broadcloth, Kashaigne* and *Kashalcine*. Every fabric is guaranteed. Look for the Ram's Head label when you select coats for Spring. You will find it on smart garments displayed at the better shops.

This label appears only on coats made from guaranteed all-wool fabric.

American Woolen Company

Selling Agency: **American Woolen Company of New York, Dept. H, 225 Fourth Avenue, New York City**

VOGUE
February 2nd, 1929

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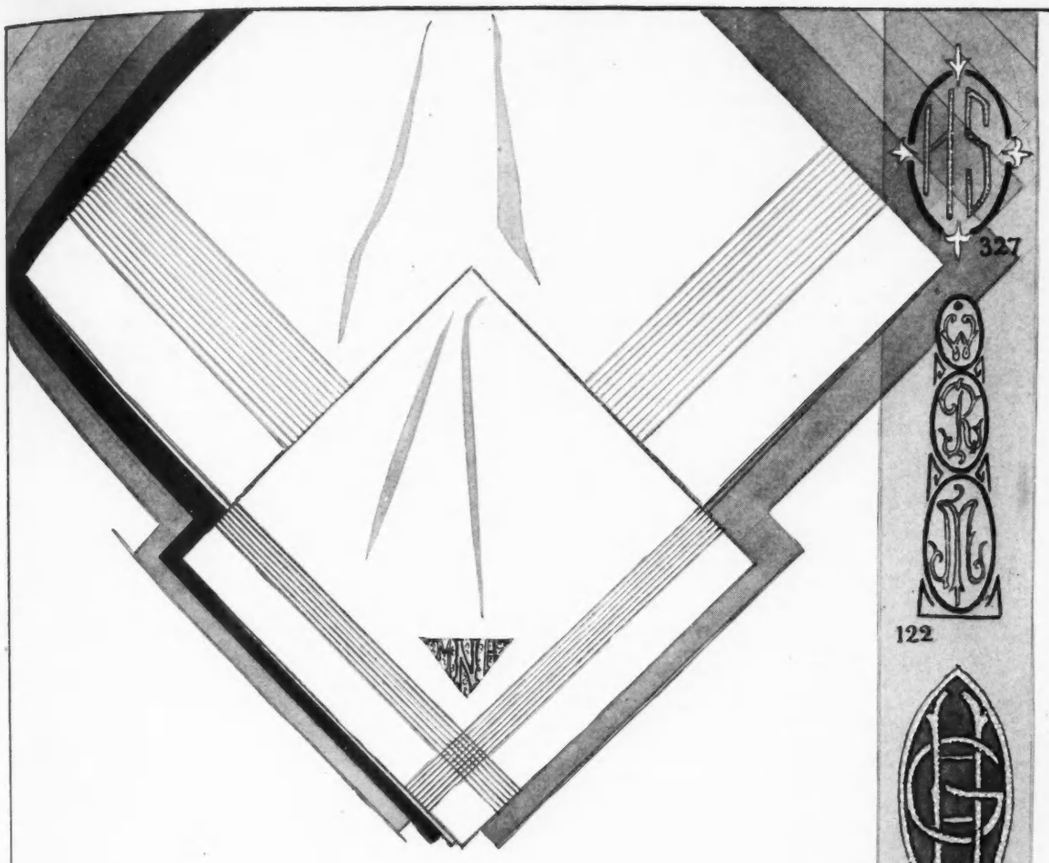

Handkerchiefs

Hand-monogrammed in Paris

What smart traveler would think of returning from Paris without a new supply of monogrammed handkerchiefs! Lord & Taylor now brings to its patrons the opportunity to order them in New York, the embroidery in original designs being done in France.

Delivery in eight weeks

The handkerchiefs are fine white French linen with conventional corded border and hand-rolled hems. Men's and women's sizes.

Each half dozen can be embroidered all in one color or in an assortment of the following: white, blue, beige, green, grey, burgundy, orchid.

GROUND FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK

MAIL ORDERS WILL RECEIVE PROMPT ATTENTION

STYLE No. 327
Men's, per half dozen, $10.50. Women's, per half dozen, $6.50.

STYLE No. 122
Men's, per half dozen, $12.50. Women's, per half dozen, $9.50.

STYLE No. 325
Men's, per half dozen, $15.50. Women's, per half dozen, $12.50.

STYLE No. 352
Men's, per half dozen, $15.50. Women's, per half dozen, $12.50.

STYLE No. 173
Men's, per half dozen, $13.50. Women's, per half dozen, $9.50.

STYLE No. 338
Men's, per half dozen, $16.50. Women's, per half dozen, $12.50.

STYLE No. 378
Men's, per half dozen, $19.50. Women's, per half dozen, $15.50.

GUERLAIN

DJEDI

To fittingly commemorate one hundred years of Guerlain artistry we announce the debut of Djedi — the parfum of a century

New-York - 578 madison ave - Paris - 68 champs-élysées
Guerlain perfumes are bottled and sealed in Paris and sold only in the original bottles

New Fashions for Spring

LOVELY harbingers of Spring . . . these newest Madelon fashions. Coats, frocks and ensembles . . . and a host of charming accessories . . . blending harmoniously in Springtime costumes of the utmost distinction. Their smartness and their good taste are vouched for, fifty times over, by Madelon's fashion experts.

Madelon prices are: Frocks and Gowns, $39.50, Spring Coats, $49.50, Ensembles, $49.50 and $69.50, Junior Frocks, $19.50, Junior Spring Coats and Ensembles, $29.50, Hats, $12.50, Junior Hats, $8.50, Shoes, $10 and $12.50, Handbags, $7.50, Silk Hosiery, $1.85 a pair. Pure dye Glove Silk Underwear, $1.95 and $2.95.

The Shops of Madelon

Akron, Ohio, THE C. H. YEAGER CO.
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Boise, Idaho, C. C. ANDERSON CO.
Boston, Mass., R. H. WHITE COMPANY
Brooklyn, N. Y., FREDERICK LOESER & CO., INC.
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Columbus, Ohio, THE MOREHOUSE-MARTENS CO.
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Denver, Colo., THE A. T. LEWIS & SON D. G. CO.
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Youngstown, Ohio, G. M. MC KELVEY CO.

It's so natural to be lovely

If you are wishing—oh, so whole-heartedly—that you could make your skin *naturally* lovely, FRANCES DENNEY brings you this message.

"Nature will give you loveliness, if you will keep your skin *cleansed*, *stimulated* and *nourished*. You can do this by simple home treatments . . . in a few minutes each day.

"It is only through the normal, active functioning of the skin—and the maintenance of well-nourished tissues—that Nature can work her miracles of loveliness."

MISS DENNEY has made these home treatments easy and delightful. Her preparations are few in number and made only of the purest oils, balsams and herbal roots—many of them being imported exclusively for this purpose.

MISS DENNEY has designed special treatments and preparations for normal skin, dry skin, oily skin, blackheads, enlarged pores, freckles, double chin and relaxed muscles.

In every store where the preparations of FRANCES DENNEY are sold, you will find a carefully trained staff to serve you.

DENNEY & DENNEY

NEW YORK • PHILADELPHIA • PARIS

ESTABLISHED OVER 30 YEARS

Frances Denney

has written a little book—"The Affairs of Beauty"—which tells you of her treatments and preparations. A copy—with the compliments of the author—may be obtained at any store where her preparations are sold —or by writing to MISS DENNEY in Philadelphia.

The new ENSEMBLE *Dominates the Mode*

TUXEDO presents three smart versions featuring attractive dresses combined with the three quarter length or short coat.

At America's Leading Stores

ENSEMBLE No. 2123

This attractive model has a three-quarter length, light weight, all wool tweed coat which is lined throughout with printed crepe de chine that blends with the color of the tweed and matches the dress. It is exceedingly smart for travel or day time wear and features a graceful scarf.

The dress is fashioned on simple lines and is smartly trimmed with touches of the tweed.

Colors: Brown—Navy—Black

Sizes: 14—44

$39.50

ENSEMBLE No. 2143

This smart costume for town or country wear is fashioned of heavy crepe de chine in a beautiful two tone effect.

The color of the short jacket matches the plaited skirt of the dress. The blouse is of a lighter tone as is the facing which trims the coat. A bow tie ornaments the neckline.

Colors: Copen—Green—Beige—Rose—Yellow—White

Sizes: 14—42

$29.50

ENSEMBLE No. 2147

This three-quarter length coat and dress ensemble is in high favor. It is distinguished by the beauty of the design and color of the modernistic Hand-blocked printed crepe de chine of which the coat is fashioned.

The sleeveless dress is after Chanel, of washable silk and harmonizes in color with the design of the coat. It has a tucked bosom effect, a belt and a plaited skirt.

Colors: Blue—Green—Orchid—Maize—Peach-Beige.

Sizes: 14—42

$39.50

If your favorite shop cannot show you these Gowns, address us and we shall see that you are promptly supplied.

Tuxedo

HOUSE OF TUXEDO
550 Seventh Ave., New York City

A Scarf Frock . . . New and Fresh as the Spring

Ever-chic is the chiffon-weight worsted jersey—that Golflex tailors with such consummate regard for line. Plaits ripple all around the skirt of this one-piece Frock, and horizontal tucks accent its belted bodice. Assurance of its smartness for street appearances—without a coat—is the lovely silk crêpe scarf, in three gradations of harmonizing color. This Dress is delightful for immediate wear, too, under your wrap—in Nattier blue, a lovely pale grey, beige, seasand, and green. Labelled Golflex—in good stores—$29.50.

GOLFLEX

Write Wilkin & Adler, Inc., 500 Seventh Avenue, New York City, if you can't find Frocks—and Coats—labelled GOLFLEX—at your favorite store. In Canada, Golflex Clothes are made by Gould-Samuel & Co., 2050 Bleury Street, Montreal.

© 1929 W & A Inc.

Bell Sleeves Appear on a Coat of Many Uses

The Coat you will wear over all your day frocks—soft printed silks or tailored jerseys —how versatile it must be! And behold!—how perfectly is it expressed in this Golflex Coat! The flattering scarf—inlaid with fine kidskin—and the sleeves—with their bell silhouette —are graceful concessions to the new "feminine" style trend. Yet its general lines are simple, and its handsome soft-textured, loose-woven tweed is light, warm, and very durable. In quick-to-harmonize colors: misty sand beige, rose beige, grey, or Nattier blue. $79.50

GOLFLEX

Write Wilkin & Adler, Inc., 500 Seventh Avenue, New York City, if you can't find Coats—and Frocks—labelled GOLFLEX—at your favorite store. In Canada, Golflex Clothes are made by Gould-Samuel & Co., 2050 Bleury Street, Montreal.

The magic of modern skill . . .
in lovely Underthings

THE new rayon underthings are here – slim, modern garments that are smoothly soft of texture, exquisitely lovely to look at – and yet amazingly resistant to wear and tear.

For rayon, newest of the textiles, is entirely distinct from the older textiles in its qualities and advantages. And rayon fabrics combine beauty of appearance with durability in a way never possible before. Now you need not choose between the charm of daintiness and the good sense of economy. Now you may buy the sheerest of garments confident that they will give sturdy service – neither lose their color and luster, nor, when they are white, grow yellow in the tubbing.

You will find the clever one-piece garments which are so simple to launder and to pack . . . two-piece sets that include the new Patou shorts, athletic shorts, and lace-trimmed panties, for evening wear, with low-backed brassieres. You will find nightgowns, trimmed with fine bindings and new laces. Pyjamas, too, in striking modernistic design...

Ask to see these modern underthings – and prove for yourself that rayon as it is used today offers in expertly fashioned garments not only a new beauty, but a surprising new strength as well. Rayon Institute of America, Incorporated, 250 Fifth Avenue, New York City.

RAYON

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 18, NEW YORK

Reg. U.S. Pat. Off.

Wash Fabrics come back to favor!

COTTONS AND LINENS with their fresh loveliness have staged a fashionable revival. The McCutcheon collection, as usual, features the newest and smartest prints and solid colors. Write for samples. Your order by mail will be carefully and promptly filled.

Printed Gabardine and Pique feature the clear-colored designs that harmonize so well with the green of the golf course. The smartest fabrics for tennis dresses. 36 inches wide. $1.00 and $1.25 a yard.

Ginghams from *D. and J. Anderson* come in striking new designs and color combinations. And this fabric bids fair to outdo newer cottons in smart circles. Checks of all sizes, plaids and solid colors. 32 inches wide. $1.25 a yard.

Liberty's Tana Lawn comes in original Liberty designs in a variety of lovely colors. Smartly feminine for afternoon or sports' frocks. Adorable small designs for children's dresses. Washes perfectly. 40 inches wide. $1.25 a yard.

Handkerchief Linen is a favorite of Chanel for sports' frocks. New French designs in a variety of smart colors. Also in solid colors. 36 inches wide. $1.25 and $2.50 a yard.

Printed Dress Linens feature the newest of designs in colors that are guaranteed fast. Very smart for the little jacket suits, for coats or dresses. 36 inches wide. $1.50 to $1.75 a yard.

Dress Linens in the finest quality obtainable come in the smart solid colors. 36 and 45 inches wide. $1.00, $1.25 and $1.50 a yard.

Ajour Linens with their lace-like effect make smart frocks for sports' or afternoon. In white or the smart pastel shades. 36 inches wide. $1.50 a yard.

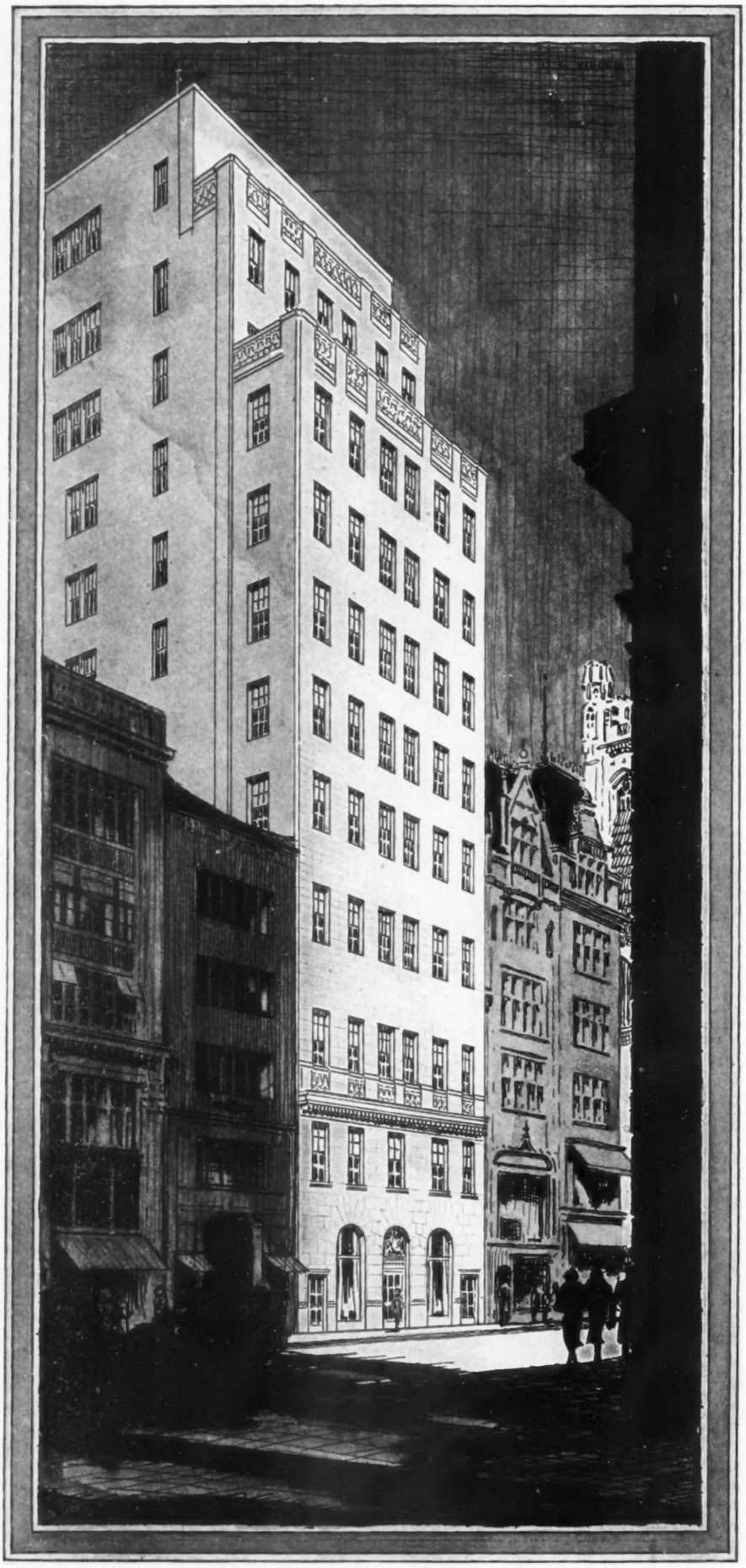
Sudanette is an exclusive new cotton fabric. Its fine weave gives it the appearance of silk. Washes perfectly and every color is fast. In white, black, pastel and dark solid colors. 36 inches wide. $1.50 a yard.

Irish Dimities are always in style for children's dresses. And women like the coolness and smartness of this sheer, crisp cotton. In new printed designs, white and a wide range of colors. 32 inches wide. 75c a yard.

Swiss Organdies make lovely summer dance frocks. Exquisite printed floral designs and a complete range of pastel colors. Imported and with a permanent finish. 45 inches wide. 95c and $1.25 a yard.

Dotted Swiss in the finest imported hand-loom quality comes with white dots in colored grounds or with colored dots in white. 31 inches wide. $1.00 a yard.

White Fabrics, so very smart this season, are here in every fabric—Piques, Dimities, Linens, Broadcloth, Swisses, Crepes, Voiles, Nainsook and all the staple white fabrics at moderate prices, given on request.



The Stately New Home of GUNTHER FURS

ON the site of a former Vanderbilt mansion, where many Gunther patrons have been guests, now rises the stately new home of Gunther Furs. Here, in spacious salons whose soaring Roman columns are lightened by a sprightly suggestion of modern Viennese decor, one may choose the new wraps and scarfs in a setting that befits their elegance. As always, they are designed with the genius that has made "Furs by Gunther" a fashion tradition through five generations.

Opens about February Fifteenth

666 FIFTH AVENUE *near* 53RD STREET, NEW YORK

COUDURIER • FRUCTUS • DESCHER

16-22 E. 34TH ST. NEW-YORK
LYON • • PARIS

THE OUTSTANDING PRE-EMINENT SILKS OF THE DAY
ALSO... THE LATEST CREATIONS IN PRINTS AND FANCY SILKS FOR SOUTHERN AND SPRING WEAR
★ mousse de soie
★ crêpe mongol
★ crêpe vermeil
★ crêpe ninon
★ crêpe marocain
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★ REG. U.S. PAT. OFF.

OBTAINABLE IN THE SMARTEST STORES THROUGHOUT AMERICA

THE STYLES OF THE MONTH

Fashions Sponsored by Franklin Simon & Co.

The new season's fashions arrive, with COLOR a determining factor to success.

The diminutive printed silk identifies itself as most suitable for daytime wear. Polka dots reassert their smartness.

The ENSEMBLE establishes the vogue for color contrasts.

The Fashions Illustrated

Are designed for the style conscious woman who seeks a distinctive touch in her costumes—

available at

Franklin Simon & Co.

NEW YORK

and at leading retail shops throughout the country. The models are all moderately priced.

Piping Rock Sportswear

A tulip print from Paris, fashions the dainty and practical two-piece frock pictured above. Flattering in the extreme is the circular skirt and jabot. Black & White, Black & Chartruse, Navy & Rose, Black & Red . . .

The **ENSEMBLE** *above presents a frock of coin dotted radium with distinctive pin tucked bodice and deeply stitched pleats all around skirt. Red & White dress with Black coat, Navy & White dress with Navy coat, Tan & Brown dress with Brown coat, Green and White dress with Green coat.*

If you cannot obtain them from your favorite shop write us and we will advise you where you may see them

KORNHANDLER & KANE

1412 Broadway, New York

Write for the 1929 Book of Fashion

An unusual knitted fabric in an individual pattern forms the coat and blouse of this three-piece ensemble. Skirt and tie are of flat crepe. Black and Maize, Middy Blue and Copen, Tan and Brown, Purple and Orchid.

CHIC REDUCED TO SMALLEST DIMENSIONS

is the modern "Haf-Heel." No longer is the old square heel smart — its place has been usurped by this modern Kayser version. No other "little" heel holds so much smartness nor gives such subtle gracefulness to the ankle. In a hose acclaimed for wear, beauty and economy. Style 90x, service sheer weight, is $1.50. 153x, a popular fine-gauge chiffon, is only $1.95. Also Style 70x, a 54-gauge, all-silk, two-tone Lavender picot edge, is $5.50. In all smart shades.

Kayser

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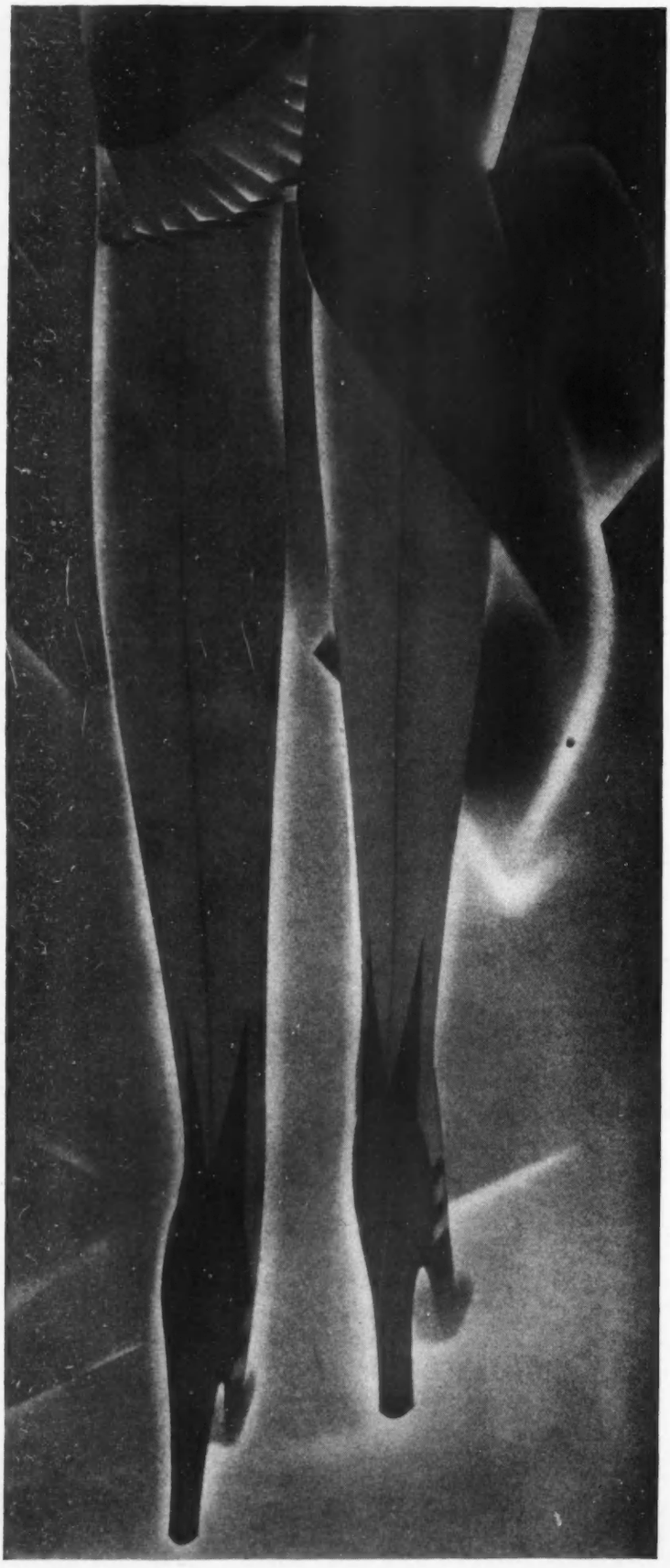
You may purchase Kayser Silk Products at all the better shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.

MATCH YOUR SKIN TONES WITH THE NEW GORDON COLORS



This is a dictate of Fashion—and it's what the smart woman has been doing at winter playgrounds . . . matching her hosiery to the tone of her skin (always, of course, considering her ensemble).

And she chooses Gordon V-Line—not only because of the beautiful effect that Gordon V-Line gives to the wearer . . . but because the colors are absolutely authentic and have been created to meet her own and Fashion's newest demand.

FOR THE FAIR-SKINNED WOMAN: "Champagne" to match her natural coloring; "Noon" to lend it warmth of tone; "Fairtan" to match her suntan; and "Circe" for evening.

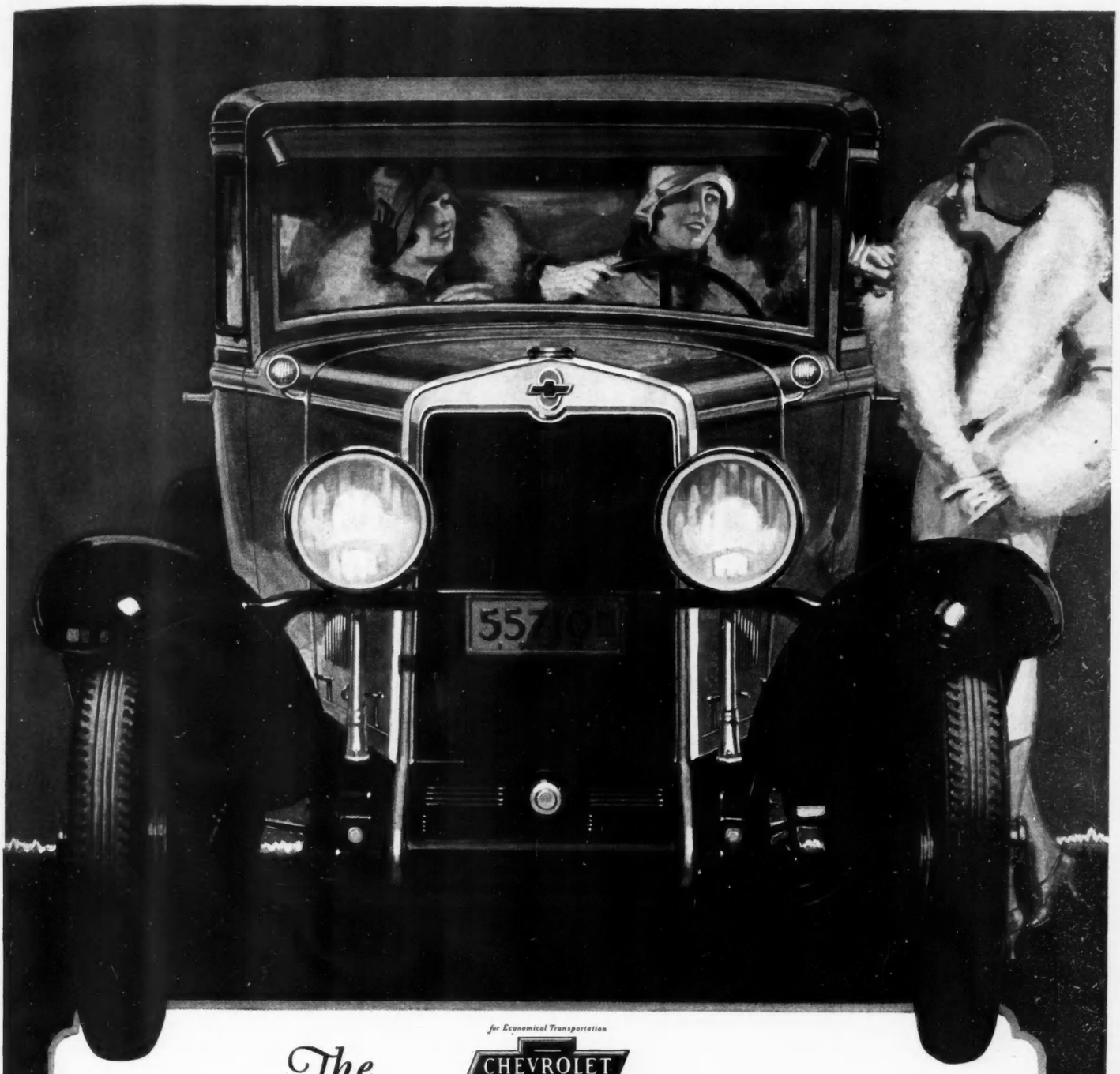
FOR THE WOMAN OF MEDIUM COMPLEXION: "Rachelle" to match her natural coloring; "Soudan" to lend it warmth of tone; "Blushtan" to match her suntan; and "Cymbeline" for evening.

FOR THE BRUNETTE: "Ormond" to match her natural coloring; "Coronado" to give it warmth of tone; "Pandora" to match her suntan; and "Casino" for evening.

Four very new deep suntan tones are "Alamo Tan" and "Sonora", with a golden cast; "Pocahontas", a coppery tone; and "Ramona", a daring adaptation for the suntan of brilliant complexions.

Gordon HOSIERY

©S. O. CO. '28



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The CHEVROLET

Outstanding Chevrolet

of Chevrolet History

-a Six in the price range of the four!

This sensational new Chevrolet introduces a new era in personal transportation. Its magnificent Fisher bodies, finished in beautiful new colors, were created by master designers whose art has lent distinction to some of the world's finest automobiles. It offers all the smoothness, quietness and reserve power of a marvelous six-cylinder motor. Its new, quiet, 4-wheel brakes and ball bearing steering-gear assure safe and effortless control. And it operates with an economy averaging better than 20 miles to the gallon of gasoline. See this new car at your Chevrolet dealer's!

The Roadster, $525; *The* Phaeton, $525; *The* Coach, $595; *The* Coupe, $595; *The* Sedan, $675; *The Sport* Cabriolet, $695; *The Convertible* Landau, $725. All prices f. o. b. Flint, Michigan

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN *Division of General Motors Corporation*

Q U A L I T Y A T L O W C O S T

MODERNISM is sweeping the intelligent world

YOU find it in music, in the arts, in literature. You can't ignore it. Yet, what do you know about it? What do you *think* of it?

You won't always understand modernism. But you should at least be able to appreciate it.

There is a way, an easy way, to know and enjoy the newest schools of modern thought and art. . . . A forum where the most brilliant minds of two continents exchange their ideas.

This forum is the magazine Vanity Fair. In it you will find. . . .

Wit and satire that reflect the brittle gaiety and subtle cynicism of modern life.

Portraits you won't see anywhere else of the men and women distinguished in the world of art and letters.

Essays and reflections on modern music and drama.

Brilliant discussions of politics and the new schools of philosophy.

The talking cinema and notes on the new dances.

Reproductions of pen and ink drawings, etchings, and paintings by Picasso and other contemporary masters.

Articles on contract bridge by Sidney Lenz, and on golf by Bobby Jones and Bernard Darwin.

Caricatures of modern life that startle one because they hit the truth so squarely.

A department of men's fashions that is the most authoritative of its kind.

News of the gay capitals of the world . . . . London, Paris, New York, Vienna.

Vanity Fair always presents the modern point of view . . . the sketchy, sophisticated, half gay, half serious outlook on life. . . .

It is, in a true sense, the mirror of modernity.

Subscribe now and assure yourself of a fresh and modern point of view for all of 1929. . . .

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COURTESY OF THE WEYHE GALLERIES

"Pinnacle," a lithograph by Rockwell Kent, an artist who has at last come into his own and is today generally conceded to be one of the ten outstanding American painters. His work appeared in Vanity Fair in 1916, three years before it appeared in any other periodical, and years before its public acceptance

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Vanity Fair,
Graybar Building, New York City.

Enclosed find $4.00 for one year (12 issues) of Vanity Fair.

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Paris is celebrating the Centenary of Romanticism . . . fêting the golden time in France one hundred years ago when individualism led French thought to fresh and freer types of beauty.

This painting by Olga Sacharoff has caught the spirit of Romanticism . . . yet note how thoroughly its whole effect is modern.

Cheney Brothers have created their new Paysanne Silks in this spirit of modern Romanticism . . . . turning for inspiration to the costumes of the French provinces one hundred years ago . . . . matching their naiveté and individualism in modern silks.

CHENEY SILKS

CHENEY WEAVES

svelda

NEW SVELDA WEAVES . . . of pure Bemberg . . . indulge the modern trend toward elegance and luxury. Chiffon-sheer crepes; voiles, cool and slenderizing; novel sports weaves; colors vividly gay or subtly subdued; prints in the newest mode, but "different"! Like all Aberfoyle Fabrics, Svelda is fadeless and washable. A fashion booklet on Aberfoyle Svelda will be sent to you upon request. Galey & Lord, Incorporated, Fifty-Seven Worth Street, New York City.

"MADE BY ABERFOYLE GUARANTEED FAST COLOR" APPEARS ON THE SELVAGE

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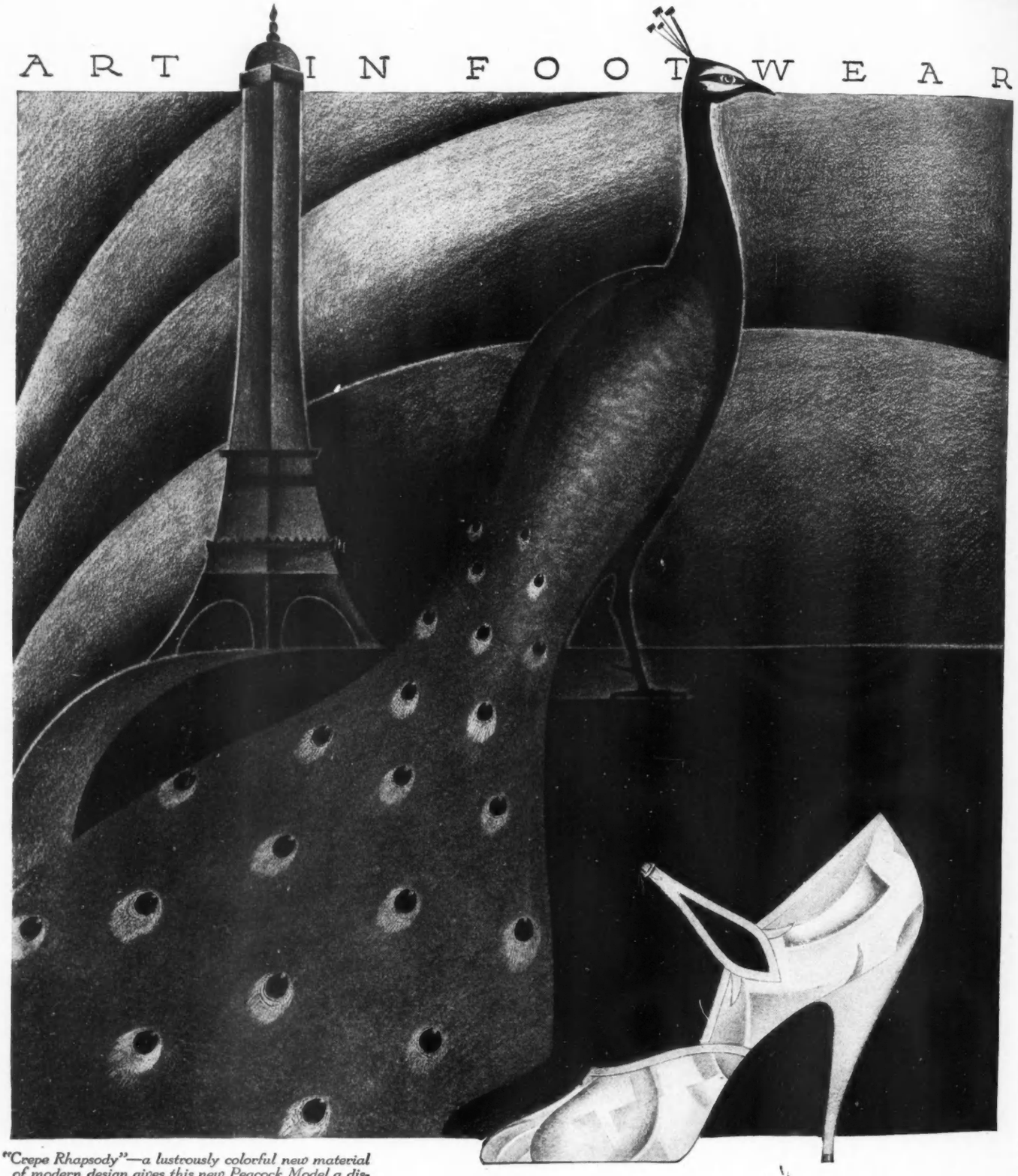

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L. O. THOMPSON COMPANY

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NEW YORK

GENUINE R&T SILKS

MATHEMATICS . . . *by the editor of House & Garden*

ABOUT this time of year I usually make a survey of the past twelve issues of House & Garden to see how near we've hit our ideal average . . . tap the drums, so to speak, the way the bald-headed fellow who plays the tympani, in all the roar of the orchestra, leans over and sees how near in tune he is.

Having tapped our twelve drums, I find the following alignment of pages to editorial subjects, going strong or easy, according to the topic of the issue. The count includes only the unbroken pages.

Month	*Issue*	*Bldg.*	*Furn. & Dec.*	*Garden-ing*	*Edit.*	*Ant.*	*Town Better*	*Shops*
JAN.	Annual Bldg.	26	7	12	3	4	1	0
FEB.	Furniture	3	28	13	3	4	0	0
MAR.	Spring Gard.	10	11	27	3	2	1	3
APR.	Int. Dec.	11	25	11	3	1	2	4
MAY	Spring Furn.	19	11	18	3	0	1	4
JUNE	Garden Furn.	8	15	24	3	2	0	4
JULY	Small House	22	11	10	3	0	0	0
AUG.	Equipment	12	16	14	3	1	1	2
SEPT.	Fall Furn.	13	18	9	3	2	0	6
OCT.	Fall Plant	8	17	19	3	1	0	5
NOV.	House Plan.	29	11	5	3	1	0	2
DEC.	Xmas Gifts	8	8	13	3	6	0	9
TOTAL		169	178	175	36	24	6	39
PERCENTAGE		27	28	28	6	4	1	6

In 1928 we used 1,537 illustrations . . . showed the work of 58 decorators . . . 62 architects . . . 16 landscape architects . . . 87 shops . . . and reproduced houses and gardens from 23 states.

If you who read this page are a regular subscriber, I hope you feel that we have given you a well-balanced ration in 1928, and that we intend to do even better by you in 1929.

If you are an occasional reader, I hope we've tempted you to be a regular one. Sign that coupon now! RICHARDSON WRIGHT, *Editor*

© Condé Nast Publications, Inc.

One of the Monsignori of Modernism recently complimented House & Garden on the way we are having the high priests of the movement compose rooms for the magazine. Lucien Bernhard, Eugene Schoen, Bruno Paul . . . they give our readers the doctrine of modernism straight from the official springs. This house in Dresden was done by Bruno Paul.

1 year of House & Garden $4

These are the issues you get:

Annual Building *Jan.*
New houses, new plans, fresh inspiration from all over America and Europe. Discussions of building materials, equipment, landscaping and decorating to suit every new householder's needs.

Furniture *Feb.*
The traditional—and the modern—always the best of both. How to achieve modernity in old surroundings—how to give stability and dignity to the newest things. Everything that the best decorators are using, their best clients buying—what a mine of suggestions for *you!*

Gardening Guide *Mar.*
Here's the short cut to a garden that grows no regrets—advice from specialists all over the country—the best of the new varieties and how to treat them. Whether your garden is reckoned in acres or square feet, you can make it a success with this issue.

Interior Decoration *Apr.*
Work that cost thousands—yours to look at, free! Ideas blossom while you turn the pages—things from other people's houses—things from the shops—discussions about color. . . . This one issue may save you hundreds of dollars and months of time.

Spring Furnishing *May*
How to put your town house in the mood of summer—what to do for your country house—the latest, gayest, maddest whims in everything from living room curtains to kitchen furnishings.

Garden Furnishing *June*
Outdoors—the garden is growing new tables, new chairs and summer tea parties, gay new china and glass, as well as the flowers to background lazy hours. Charm costs so little—when you copy House & Garden's suggestions, drawn from all over the world!

Small House *July*
Whether you want a small house because you have a small purse, a small family or just a soul that prefers the small chic to the large—your house is sure to be here, complete to its chimney pots!

Household Equipment *Aug.*
The most practical number of the year—every labor and time-saving device invented in the last twelve months, the whole list carefully censored by House & Garden to include only the very best. Even a new toaster shouldn't be installed till you've read every page.

Autumn Decorating *Sept.*
Here's where you learn just how the pendulum is swinging between the traditional and the modern, for House & Garden has worked six lively months on this number to show you not only what is being done at the moment—but what will follow it!

Fall Planting *Oct.*
The wise garden goes to bed as directed by House & Garden, if it's to wake up next Spring to best advantage. No matter how good a gardener you are—this issue will bring you tips.

House Planning *Nov.*
Whether you've built, are building or plan to build, House & Garden promises to show you how to achieve greater chic for the same money. All sections of the country will be considered—and most purses above the poverty mark.

Christmas Gifts *Dec.*
The secret of never giving the obvious, the commonplace, the "what'll-I-do-with-it" sort of gift is mirrored in page after delightful page. The editors have fine-combed the shops of New York—and you get the benefit without moving out of your most comfortable chair.

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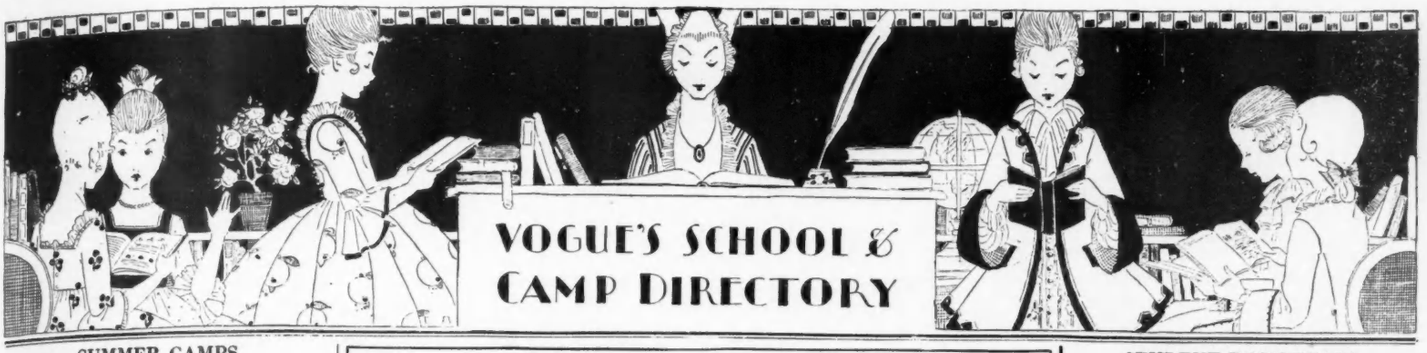

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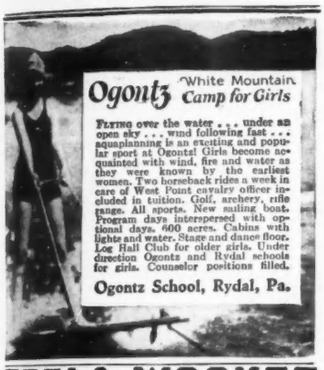
SUMMER CAMPS



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This letter is from life. We hope a certain mother reads it . . . and many others. For youngest sons—for elder ones—consider the private school. Ask those listed in these columns for information—or write us in case your problem is a special one

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SOCIETY

Births

NEW YORK

Andrews.—On December 12, to Mr. and Mrs. De Lano Andrews (Adeline Lovell Hatch), a daughter, Adeline Lovell Andrews.

Hall.—On December 10, to Mr. and Mrs. Alton Parker Hall (Emmeline Marion Grace), a son.

Jones.—On December 8, to Mr. and Mrs. Russell Kennedy Jones (Alice Isabel Judson), a daughter, Alice Ann Jones.

Lawrence.—On December 10, to Mr. and Mrs. John T. Lawrence (Helen Lee), a son, John T. Lawrence, junior.

Loney.—On December 14, to Mr. and Mrs. Frederick Roosevelt Loney (Margery F. Hughes), a son.

Lowell.—On December 14, to Mr. and Mrs. James Russell Lowell (Julia E. Brokaw), a son, James Russell Lowell, junior.

Pardee.—On December 13, to Mr. and Mrs. Irving H. Pardee (Margaret Trevor), a daughter, Deborah Burton Pardee.

Schurman.—On December 13, to Mr. and Mrs. Jacob Gould Schurman, junior, (Mary A. Cushman), a daughter, Lydia Sibyl Schurman.

BALTIMORE

Macsherry.—On November 24, to Mr. and Mrs. Clinton K. Macsherry (Marian C. Shriver), a son.

Marburg.—In December, to Mr. and Mrs. F. Grainger Marburg (Mary Hocking), a daughter, Anne Cameron Marburg.

BOSTON

Steward.—On December 20, to Mr. and Mrs. Gilbert Livingston Steward (Anne Beekman Ayer), a son.

DETROIT

Booth.—On December 2, to Mr. and Mrs. George Coleman Booth (Elizabeth C. Harry), a son.

Carpenter.—On November 23, to Mr. and Mrs. Rolla L. Carpenter (Jessie Waterfall), a daughter, Jessie Linn Carpenter.

Johnson.—On December 25, to Mr. and Mrs. Courtenay Johnson (Pauline Watson), a daughter.

Johnstone.—On December 15, to Mr. and Mrs. William Gordon Johnstone (Louise Barnard), a son.

Murphy.—On December 20, to Mr. and Mrs. Charles R. Murphy (Mary Selenah Butler), a daughter.

Stanton.—On December 24, to Mr. and Mrs. Henry Francis Stanton (Catherine Willard Pittman), a daughter, Joan Catherine Pittman Stanton.

Whelden.—On December 17, to Mr. and Mrs. Ford Hopkins Whelden (Gertrude Darden) a daughter, Roxane Whelden.

NEWPORT, RHODE ISLAND

Hooker.—In December at Bremerton, Washington, to Colonel Richard S. Hooker and Mrs. Hooker (Dorothy Willard), a daughter.

PHILADELPHIA

Buehler.—On December 5, to Mr. and Mrs. Martin H. Buehler, second, (Rosalie B. Vollrath), a daughter, Florence Vollrath Buehler.

Births—Continued

Cheston.—On December 3, to Mr. and Mrs. Morris Cheston (Caroline M. Ashton), a daughter, Mary Lincoln Cheston.

Churchill.—On December 9, to Mr. and Mrs. John M. B. Churchill (Nancy Ely), a daughter, Anne Macmaster Churchill.

Duane.—On December 22, to Mr. and Mrs. Morris Duane (Maud S. Harrison), a daughter.

Hopkinson.—On December 13, to Mr. and Mrs. Edward Hopkinson, junior, (Edith D. Sullivan), a son.

WASHINGTON

Holcombe.—On December 9, to Mr. and Mrs. Benjamin Royall Holcombe (Margaret Fahnestock) a daughter, Carolyn Lee Holcombe.

Deaths

NEW YORK

Adams.—On December 17, Dunbar Adams, husband of the late Edith Gracie Adams.

Allen.—On December 20, at New Rochelle, New York, Jerome Ripley Allen, husband of Marietta Kniffin Allen.

Arnold.—On December 29, Mary Martha Parks Arnold, wife of the late Francis Rose Arnold.

Bishop.—On December 13, Joseph Bucklin Bishop.

Chapman.—On December 22, at Great Neck, Long Island, Elverton R. Chapman, husband of Lucille N. Nelson Chapman.

Coffin.—On December 26, Edmund Coffin.

Hamilton.—On January 1, at Rosemont, Pennsylvania, Constance Vauclain Hamilton, wife of William H. Hamilton.

Low.—On December 28, Marian Ward Low, wife of the late Abbott Augustus Low.

Morris.—On December 20, Newbold Morris, husband of Helen Kingsland Morris.

Ogden.—On December 13, Ida G. Little Ogden, wife of Charles W. Ogden.

Shaw.—On December 10, Frank D. Shaw.

Shaw.—On December 15, John M. Shaw, husband of Helen Mussey Shaw.

Speyers.—On December 30, James Bayard Speyers.

Tailer.—On December 25, at Baltimore, Maryland, T. Suffern Tailer, husband of Harriett Stewart Brown Tailer.

Tangeman.—On December 18, Cornelius H. Tangeman, husband of Violet Harkness Tangeman.

Verplanck.—On December 18, at Fishkill, New York, William Edward Verplanck, husband of Virginia E. Darby Verplanck.

Webb.—On December 24, J. Louis Webb.

Winthrop.—On December 10, Melza Riggs Wood Winthrop, wife of Beekman Winthrop.

York.—On December 30, Edward Palmer York, husband of Muriel Gould York.

(Continued on page 25)

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SOCIETY

(Continued from page 24)

Deaths—Continued

BALTIMORE

Middendorf.—On December 31, J. William Middendorf.

BOSTON

Percival.—On December 11, Jennie Besse Percival, wife of the late David Crowell Percival.

BUFFALO

Howe.—On December 27, at Belmont, Massachusetts, Lucien Howe, husband of Elizabeth M. Howe.

CHICAGO

Dickinson.—On December 13, Jacob McG. Dickinson.

Patten.—On December 8, James A. Patten, husband of Amanda Buchanan Patten.

CINCINNATI

Hinsch.—On December 18, Charles A. Hinsch, husband of Myra Innes Hinsch.

Jenny.—On December 18, Mary Perry Jenny, wife of the late Herbert Jenny.

CLEVELAND

Teagle.—On December 30, Frank H. Teagle, husband of Alice Wright Teagle.

DETROIT

Cousins.—On November 20, James H. Cousins, husband of Harriet Varley Cousins.

Dailey.—On December 11, Elizabeth C. Marsh Dailey, wife of the late Charles W. Dailey.

Everard.—On November 28, Althea Vande Walker Everard, wife of the late Herbert H. Everard.

Farrand.—On December 19, Jacob Shaw Farrand, junior.

Moore.—On November 20, Alanson A. Moore, husband of Margaret Harrop Moore.

Smith.—On November 25, Daniel W. Smith, husband of Ethel Mittleberger Smith.

Wetherbee.—On November 25, George Coolidge Wetherbee.

PHILADELPHIA

du Pont.—On December 31, at Wilmington, Delaware, Bertha Taylor du Pont, wife of Lammot du Pont.

Kneass.—On November 24, at Daylesford, Pennsylvania, Strickland L. Kneass, husband of the late Mary Stuart Edwards Kneass.

Page.—On December 3, at Mentone, France, Joseph F. Page, junior, husband of Elizabeth Marshall Page.

Sailer.—On December 31, Joseph Sailer, husband of Mary L. Strawbridge Sailer.

Sullivan.—On December 11, Jeremiah J. Sullivan, husband of Anna V. Patterson Sullivan.

SAINT LOUIS

Jones.—On November 21, Breckinridge Jones, husband of Sarah Brant Colwell Jones.

WASHINGTON, D. C.

Jayne.—On November 25, at Newport, Rhode Island, Joseph Lee Jayne.

Wadsworth.—On November 20, at Cairo, Egypt, Dorothy Maynard Lasell Wadsworth, wife of George Wadsworth.

Engagements

NEW YORK

Baker-Starr.—Miss Kathleen Baker, niece of Mr. and Mrs. Henry Worthington Bull, to Mr. Louis Starr, son of Mrs. Hammond Starr.

Behr-Bramhall.—Miss Alicia Howell Behr, daughter of Mr. and Mrs. Frederic Howell Behr, of Morristown, New Jersey, to Mr. H. Keasbey Bramhall, son of Mr. and Mrs. Jacques Bramhall, of Morristown, New Jersey.

Burrowes-Williams.—Miss Edith Humphrey Burrowes, daughter of Mrs. John C. Burrowes, to Mr. E. Winslow Williams, of Lancaster, Pennsylvania, son of Mr. and Mrs. Winslow T. Williams, of New York.

Engagements—Continued

Foster-Mann.—Miss Betty Foster, daughter of Mr. and Mrs. Maximilian Foster, to Mr. Lloyd O. Vernon Mann, son of Mr. and Mrs. S. Vernon Mann.

Griswold-Lee.—Miss Jean Wolcott Griswold, daughter of Mrs. James Brown Griswold, of Morristown, New Jersey, to Mr. Louis O'Donovan Lee, son of Mr and Mrs. Charles Stewart Lee, of Wilmington, Delaware.

Hammond-McClenahan.—Miss Rachel Hammond, daughter of Mr. and Mrs. John Henry Hammond, to Mr. Richard Lee McClenahan, son of Dr. Howard McClenahan and Mrs. McClenahan, of Philadelphia, Pennsylvania.

Hyde-Sloan.—Miss Beatrice Hyde, daughter of Mr. and Mrs. William Truslow Hyde, to Mr. Robert J. Sloan, junior, son of Mr. and Mrs. Robert J. Sloan, of Syracuse, New York.

Lapsley-Stone.—Miss Katharine Temple Lapsley, daughter of Mrs. John Willard Lapsley, of Bedford Village, New York, to Mr. Melville E. Stone, second, son of Mrs. Herbert Stuart Stone.

Leary-Twachtman.—Miss Marion Leary, daughter of Mr. and Mrs. Henry Bennett Leary, to Mr. Godfrey Twachtman, son of Mrs. John Henry Twachtman, of Greenwich, Connecticut.

Meara-Hammond.—Miss Adelaide Meara, daughter of the late Dr. Frank S. Meara and Mrs. Meara, to Dr. John Hammond, of Cambridge, Massachusetts.

McClellan-Tuttle.—Miss Virginia Elaine McClellan, daughter of Mr. and Mrs. George R. McClellan, to Mr. Winslow Guertin Tuttle, son of Mrs. Frank Day Tuttle.

Quimby-Gardiner.—Miss Sally Griffiths Quimby, daughter of Mrs. William Everett Quimby, to Mr. George Norman Gardiner, junior, son of Mr. and Mrs. George Norman Gardiner.

Rockefeller-Jackson.—Miss Almira G. Rockefeller, daughter of Mrs. William G. Rockefeller, to Mr. M. Roy Jackson, junior, of Rye, New York.

Seabury-Howells.—Miss Muriel Gurdon Seabury, daughter of Mr. and Mrs. William Marston Seabury, to Mr. William White Howells, son of Mr. and Mrs. John Mead Howells.

Steele-Ponvert.—Miss Katharine Steele, daughter of Mr. and Mrs. J. Nelson Steele, junior, to Mr. Antonio Ponvert, junior, son of Mr. and Mrs. Antonio Ponvert.

Stevenson-Richey.—Miss Mary De La Vergne Stevenson, daughter of Mr. and Mrs. Archibald Ewing Stevenson, of New Canaan, Connecticut, to Mr. Thomas Wright Richey, son of Mr. and Mrs. S. Hunter Richey.

Stout-Putnam.—Miss Barbara Stout, daughter of Mrs. Joseph Suydam Stout, to Mr. Harrington Putnam, junior, son of Mr. and Mrs. Harrington Putnam.

Train-Hilles.—Miss Helen Train, daughter of Mr. Arthur Cheney Train, to Mr. Charles Dewey Hilles, junior, son of Mr. and Mrs. Charles Dewey Hilles.

Walcott-Davis.—Miss Charlotte E. Walcott, daughter of Mr. and Mrs. George Walcott, to Mr. J. Sterling Davis, son of Mr. and Mrs. James A. Davis, of Evanston, Illinois.

Winchester-Brandt.—Miss Elizabeth Winchester, daughter of Mr. and Mrs. William E. Winchester, to Mr. Randolph Brandt, junior, of Buffalo, New York, son of Mr. and Mrs. Randolph Brandt, of Montclair, New Jersey.

BOSTON

Adams-Heard.—Miss Katharine Adams, daughter of Mr. and Mrs. Karl Adams, to Mr. Hamilton Heard, son of Mrs. Charles Stephen Heard, of Brookline, Massachusetts.

Brown-Clark.—Miss Eleanor Ridgely Brown, daughter of Mr. and Mrs. Phelps Brown, of Springfield, Massachusetts, to Mr. Reynolds G. Clark, son of Mr. and Mrs. John Taylor Clark.

Hunt-Whitehead.—Miss Louise Hunt, daughter of Mr. and Mrs. John Cummings Hunt, to Mr. Charles Parkin Whitehead, of London, England, son of Mr. and Mrs. W. H. Whitehead, of Bearsted Mount, Maidstone, Kent, England.

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SOCIETY

(Continued from page 25)

Engagements—Continued

CHICAGO

Lord-Post.—Miss Emily Davis Lord, daughter of Mrs. Susan R. Lord, to Mr. Russell Lee Post, of Hartford, Connecticut, son of the late Mr. and Mrs. William Strong Post.

CLEVELAND

Neubauer-Root.—Miss Elizabeth Neubauer, daughter of Mrs. Richard Neubauer, to Mr. Walter S. Root, junior, son of Mr. and Mrs. Walter S. Root.

PHILADELPHIA

Fahnestock-Freeman.—Miss Mary Fahnestock, daughter of Mrs. James F. Fahnestock, to Mr. William Goodell Freeman, of New York, son of Mr. and Mrs. William S. Freeman.

Grover-Cooper.—Miss Dorothy Sydnie Grover, daughter of Mr. and Mrs. Lloyd Wilbur Grover, of Princeton, New Jersey, to Mr. J. West Rulon Cooper, son of Mrs. William Woodnutt Cooper.

Lucas-Sprigg.—Miss Margaret Lowber Lucas, daughter of Mr. and Mrs. Joseph Wilson Lucas, of Philadelphia, and Gibbsboro, New Jersey, to Mr. James Cresap Sprigg, junior, son of Mr. and Mrs. James Cresap Sprigg, of Baltimore, Maryland.

Michell-Morton.—Miss Helen Vilmorin Michell, daughter of Mr. and Mrs. Henry F. Michell, to Mr. Allen Waller Morton, of Baltimore, Maryland, son of Mr. and Mrs. William Waller Morton, of Richmond, Virginia.

Stetson-Allen.—Miss Elizabeth S. Stetson, daughter of Mrs. G. Henry Stetson, to Mr. Frederick V. Allen, son of Mr. and Mrs. Frederick H. Allen, of Germantown, Pennsylvania.

Wolcott-Collins.—Miss Clarissa Endicott Wolcott, daughter of Mrs. Clair Prince Wolcott, of San Francisco, California, to Mr. Henry Hill Collins, third, son of Mr. and Mrs. Henry Hill Collins, junior.

PROVIDENCE

Chace-Brady.—Miss Eliot Chace, daughter of Mr. and Mrs. Malcolm G. Chace, to Mr. James Cox Brady, son of the late James Cox Brady.

SAINT LOUIS

Birge-Hager.—Miss Barbara Blackmore Birge, daughter of Mr. and Mrs. Arthur B. Birge, of Nashville, Tennessee, and Saint Louis, Missouri, to Mr. Edward Frederick Hager, son of Mr. and Mrs. Edward S. Hager.

SAN FRANCISCO

Adams-Hutchins.—Miss Vere de Vere Adams, daughter of Mrs. Adolph Uhl and the late John Charles Adams, to Lieutenant Robert Barrett Hutchins, son of Mr. and Mrs. Henry Arthur Hutchins, of Portsmouth Virginia.

WASHINGTON

Brown-Pyne.—Miss Elizabeth Brown, daughter of Mr. and Mrs. Harry Webster Brown, of Winchester, Massachusetts, to Ensign Charles Crosby Pyne, son of Captain Frederick Glover Pyne and Mrs. Pyne.

Maury-McCoy.—Miss Marguerite Louise Maury, daughter of Mr. John Franklin Maury, to Mr. Percy Beach McCoy, second, son of Chief-Justice Walter I. McCoy and Mrs. McCoy.

Weddings

NEW YORK

Bayne-Forbes.—In January, Mr. Carrol S. Bayne, son of Mr. and Mrs. William Bayne, junior, and Miss Mary Patricia Forbes, daughter of Mrs. Joseph Dunderdale Forbes.

Beebe-Helmuth.—On January 4, in Saint Agnes's Chapel of Trinity Parish, Mr. John Howard Beebe, son of Mr. and Mrs. Howard Wade Beebe, and Miss Fannie I. Helmuth, daughter of Dr. William Tod Helmuth and Mrs. Helmuth.

Dick-Duggan.—On December 28, Mr. Fairman R. Dick and Mrs. Elsie Urquhart Duggan.

Hitchcock-Laughlin.—On December 15, Mr. Thomas Hitchcock, junior, son of Mr. and Mrs. Thomas Hitchcock, and Mrs. Alexander Laughlin, junior, daughter of Mr. and Mrs. William Larimer Mellon, of Pittsburgh, Pennsylvania.

Iselin-Lapsley.—On January 19, at Bedford, New York, Mr. Columbus O Donnell Iselin, second, son of Mrs. Lewis Iselin, and Miss Eleanor Emmet Lapsley, daughter of Mrs. John Willard Lapsley.

Keresey-Kelley.—On January 12, in Saint Patrick's Cathedral, Mr. Thomas Mortimer Keresey, son of Mrs. Mary Donnelly Keresey, and Miss Frances Kelley, daughter of Mr. and Mrs. Cornelius Francis Kelley.

Lane-Warren.—On January 17, at the Colony Club, Mr. James Warren Lane and Miss Mary Agnes Warren, daughter of Mr. and Mrs. Schuyler Neilson Warren.

Sayres-Beardsley.—In January, Mr. Philip Cooke Sayres, son of Mr. and Mrs. John Hunting Sayres, and Miss Elizabeth Beardsley, daughter of Mr. and Mrs. Thomas Hopper Beardsley.

Tripcovich-Crispin.—In January, Mr. Oliviero Tripcovich, of Trieste, Italy, and Miss Elizabeth Breckway Crispin, daughter of Mr. M. Jackson Crispin.

Wing-Duval.—On December 27, Mr. John D. Wing and Mrs. Elizabeth Hoffman Duval.

Winn-van Heukelom.—In February, at Paris, France, the Honorable Charles Winn, of London, England, and Miss Katherine van Heukelom, daughter of Mr. and Mrs. Henri W P. van Heukelom.

Woodruff-Philippi.—On December 27, at Peapack, New Jersey, Mr. Walter A. Woodruff and Miss Mary Arnold Philippi, daughter of Mr. and Mrs. E. Martin Philippi.

BALTIMORE

Lyman-Mackubin.—In February, Mr. Charles Frederick Lyman, junior, son of Mr. and Mrs. Charles F. Lyman, of Boston, Massachusetts, and Miss Elizabeth Mackubin, daughter of Mr. and Mrs. George Mackubin.

BOSTON

Wyman-Cabot.—On December 22, in the First Parish Church of Brookline, Mr. Jeffries Wyman, junior, son of Mr Jeffries Wyman, of Cambridge, and Miss Anne Macmaster Cabot, daughter of Mr. and Mrs. Henry Bromfield Cabot.

DETROIT

Buhl-Mendelssohn.—On January 5, Mr. Christian Henry Buhl, son of Mr. and Mrs. Arthur H. Buhl, and Miss Lydia Evelyn Mendelssohn, daughter of Mr. and Mrs. Louis Mendelssohn.

(Continued on page 27)

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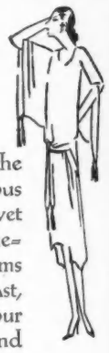

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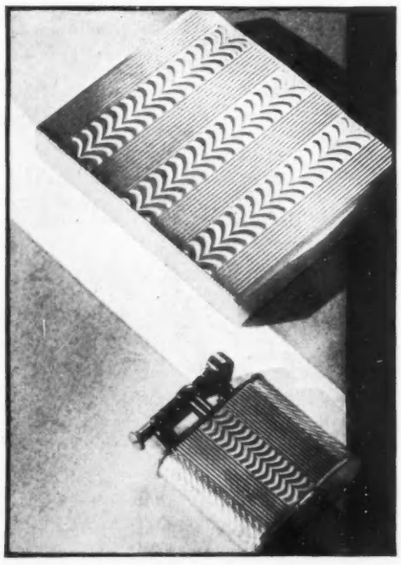

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SOCIETY

(Continued from page 26)

Weddings—Continued

Comstock-Harris.—On January 12, at Kansas City, Missouri, Mr. Kirke White Comstock, son of Mr. and Mrs. William A. Comstock, and Miss Marie Harris, daughter of Mr. and Mrs. Brown Harris.

Cordley-Leland.—On December 18, in the Congregational Church, New Canaan, Connecticut, Mr. Christopher Mint Cordley, son of Mr. and Mrs. Henry G. Cordley, of New York and Glen Ridge, New Jersey, and Mrs. Frank B. Leland.

Livingstone-Wilkins.—On January 10, Mr. Thomas Witherell Palmer Livingstone, son of the late Mr. and Mrs. William Livingstone, and Miss Elizabeth Trowbridge Wilkins, daughter of Mr. and Mrs. Ross Wilkins.

Rood-Hamilton.—On December 29, Mr. Emmor Prentice Rood, son of Mr. and Mrs. Prentice E. Rood, of Toledo, Ohio, and Miss Virginia Hamilton, daughter of Mrs. James Hamilton.

NEW ORLEANS

Bayle-Waggaman.—In January, Mr. Dufour Bayle, son of Mr. and Mrs. Joseph Bayle, and Miss Alice Elizabeth Waggaman, daughter of Mr. and Mrs. Charles Spinola Waggaman.

McConnell-Fenner.—In December, Mr. Richard Bland McConnell, son of Mr. and Mrs. James McConnell, and Miss Virginia Fenner, daughter of Mr. and Mrs. Charles E. Fenner.

PHILADELPHIA

Bartow-Boyd.—On February 9, in Saint Martin's Church, Radnor, Mr. Francis Allen Bartow, son of Mr. and Mrs. Josiah Blackwell Bartow, and Miss Miranda N. Boyd, daughter of Mrs. Oliver T. Boyd.

PITTSBURGH

Rowe-Marshall.—On January 19, Mr. Wallace Hurtte Rowe, junior, son of Mrs. Wallace Hurtte Rowe, and Miss Anne Louise Marshall, daughter of Mr. and Mrs. Lee Holmes Marshall.

SAINT LOUIS

Holliday-Moffitt.—In January, Mr. Joseph Willett Holliday, of Kansas City, Missouri, son of Mr. and Mrs. Omar Holliday, and Miss Olive B. Moffitt, daughter of Mrs. Nathaniel L. Moffitt.

SEATTLE

Clarke-Collins.—On January 15, Mr. Caspar W. Clarke, son of Mr. Charles H. Clarke, and Miss Catherine Collins, daughter of Mrs. John Collins.

WASHINGTON, D. C.

di san Floro-Pomeroy.—In January, at Rome, Italy, Baron Luigi Filippo Marincola di san Floro, son of Baron and Baroness Ezellino Marincola di san Floro, of Rome, Italy, and Miss Josephine Cowles Pomeroy, daughter of Mr. and Mrs. Eugene Cowles Pomeroy.

Peaslee-Hopkins.—On December 31, in Saint Thomas's Episcopal Church, Mr. Horace Whittier Peaslee and Miss Frances Monroe Hopkins, daughter of Mr. and Mrs. Neville Monroe Hopkins.

Social Events

DANCES

Cinderella Dances.—*February 22 and March 23, at the Ritz-Carlton Hotel.*

Colony Dance.—*March 23, at the Ritz-Carlton Hotel.*

Jinks Dances.—*February 6 and April 3, at Pierre's.*

Knickerbocker Assemblies.—*February 9 and April 6, at the Ritz-Carlton.*

Midyear Dance.—*February 15, at the Ritz-Carlton Hotel.*

Yorkville Dances.—*February 5 and March 5, at the Ritz-Carlton Hotel.*

KENNEL CLUBS

February 8.—*American Pomeranian Club, New York City.*

February 9.—*Cairn Kennel Club of America, New York City.*

February 10.—*American Fox Terrier Club, New York City.*

February 11 to 13.—*Westminster Kennel Club, New York City.*

GOLF

Saint Valentine's Tournament for Women.—*February 5 to 8, at Pinehurst, North Carolina.*

Amateur Women's Championship of Miami.—*February 11 to 15, at the Country Club, Miami, Florida.*

Coronado Amateur Championship.—*February 11 to 15, at the Coronado Country Club, Coronado Beach, California.*

Ormond Beach Championship.—*February 11 to 16, at the Golf Club, Ormond Beach, Ormond, Florida.*

South Florida Championship.—*February 11 to 15, at the Golf Club, Palm Beach, Florida.*

Women's Championship of Florida.—*February 18 to 22, at the Country Club, Palm Beach, Florida.*

Miami Amateur Championship.—*February 19 to 22, at the Country Club, Miami, Florida.*

Flag Tournament.—*February 22, at the Coronado Country Club, Coronado Beach, California.*

Dixie Championship.—*February 25 to March 1, at the Country Club, Miami, Florida.*

Women's South Atlantic Championship.—*February 26 to March 2, at Ormond Beach Country Club, Ormond, Florida.*

Veterans' Cup.—*March 4 to 7, Coronado Country Club, Coronado Beach, California.*

Championship of Palm Beach.—*March 4 to 8 at the Country Club, Palm Beach, Florida.*

Florida East Coast Women's Championship.—*March 5 to 9, at Saint Augustine, Florida.*

Men's Championship.—*March 5 to 9, at Riddell's Bay Golf and Country Club, Bermuda.*

Women's Amateur Championship.—*March 11 to 16, at the Coronado Country Club, Coronado Beach, California.*

Florida Amateur Team Championship.—*March 14 to 16, at Saint Augustine, Florida.*

Winter Amateur Championship.—*March 19 to 23, at Saint Augustine, Florida.*

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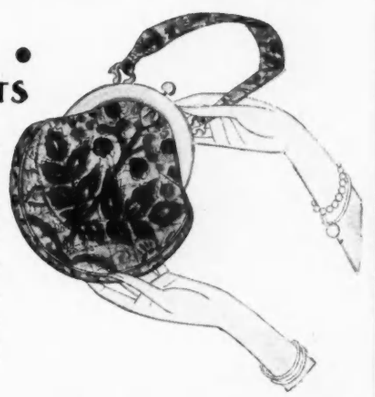

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Hotel Powhatan. A refined hotel. Single rooms with bath $3.50 to $5.00; double $6.00 to $8.00. Free booklet and auto map on request.

Wardman Park Hotel. Away from noise and congestion, convenient to down-town. Single rooms with bath $5.00; double rooms—bath $8.00.

The Willard. "The Hotel of the Presidents"—convenient to everything worth while in the Nation's Capital. Homelike atmosphere. Unexcelled cuisine.

FLORIDA

Coral Gables

Casa Loma. Picturesque location. Quiet and homelike atmosphere. All sports. Modern improvements. Write for A. A. A. Road-map.

Daytona

The Osceola-Gramatan and Cottages. The perfect winter home for persons of culture and refinement, adjoining the Daytona golf links. Excellent cuisine.

Melbourne

Hotel Indiatlantic. Direct ocean front. New fireproof resort. Each room with bath. Atmosphere that of an exclusive club. Golf, tennis, swimming.

Miami

The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European plan.

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Hotel Pancoast. Direct ocean front. Social rendezvous of America's Riviera. Ocean bathing, golf, J. A. Pancoast, Prop., L. B. Sprague, Mgr.

Roney Plaza Hotel. Perfectly appointed. Unexcelled ocean front location. Golf. Thé Dansant. Terrace restaurant. Tempting continental cuisine.

Orlando

The Wyoming. A family resort hotel offering only the best in service and accommodations. American plan. Season early November to late April.

FLORIDA *(Cont.)*

St. Augustine

Monson Hotel and Annex. The ultimate in hospitality. Delightfully situated on waterfront. Redecorated and refurnished. New elevator. Fireproof.

St. Petersburg

Hotel Sereno. On Tampa Bay. Modern. Fireproof. Each room with bath. Four golf courses. Exceptional music. Cuisine and service of the highest order.

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Vinoy Park Hotel. On beautiful Tampa Bay overlooking Yacht Basin. 375 rooms. Fireproof. Every recreational feature. Clement E. Kennedy, Mgr. Dir.

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Harder Hall. On Lake Jackson in the Scenic Highlands. Selected patronage. Boating, bathing, fishing, golf, riding, rocque & tennis. American plan.

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Chicago

Atlantic Hotel. 314-328 So. Clark St. Centrally located. Near depots, theatres, shopping district. Famed Café. Write for Visitor's Guide No. 2.

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New Orleans

New St. Charles. In the heart of the city. Noted for refinement and real service. Always recommended to ladies traveling alone. Reasonable rates.

MAINE

Bethel

Bethel Inn. Has all the attractions of an exclusive country club. A winter home for the individual or family seeking rest and recreation.

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Lafayette Hotel. A delightful tourist hotel where friends meet friends enroute, and enjoy excellent service at fair rates. European Plan.

MASSACHUSETTS

Boston

Hotel Bellevue. Particularly accessible, located near the State House and Boston Common. Room with running water $2.50 up. Room with bath $3.50 up.

Charlesgate Hotel. One of Boston's best hotels. In residential section overlooking Charles River & Parkway. 5 minutes to shopping & theatre districts.

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St. Louis

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NEW HAMPSHIRE

Hanover

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NEW JERSEY

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OHIO

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Eden Hotel. Overlooking the splendid gardens of the Ludovisi quarter, provides comfortable and luxurious headquarters in the centre of the Eternal City.

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SWITZERLAND *(Cont.)*

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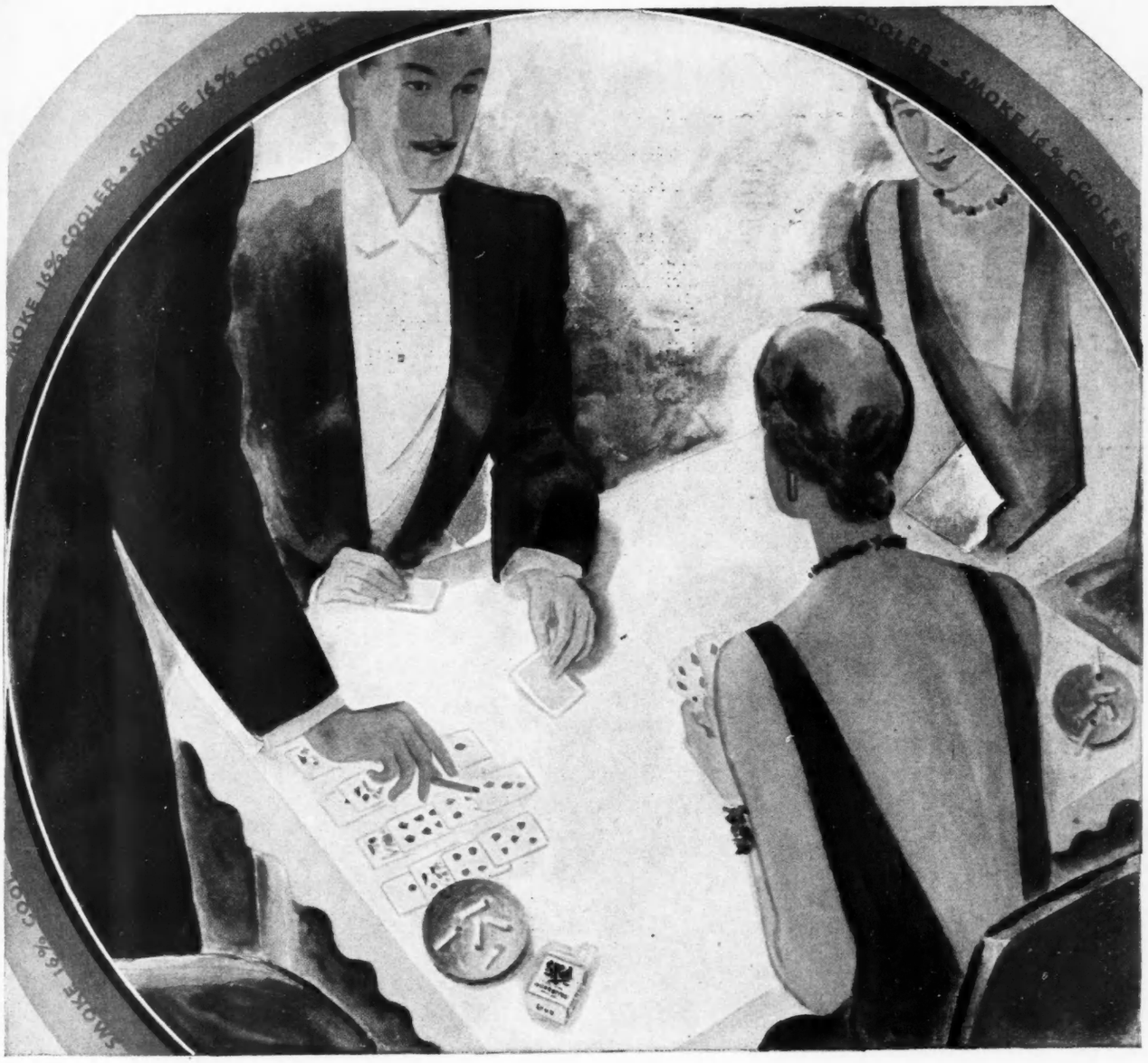

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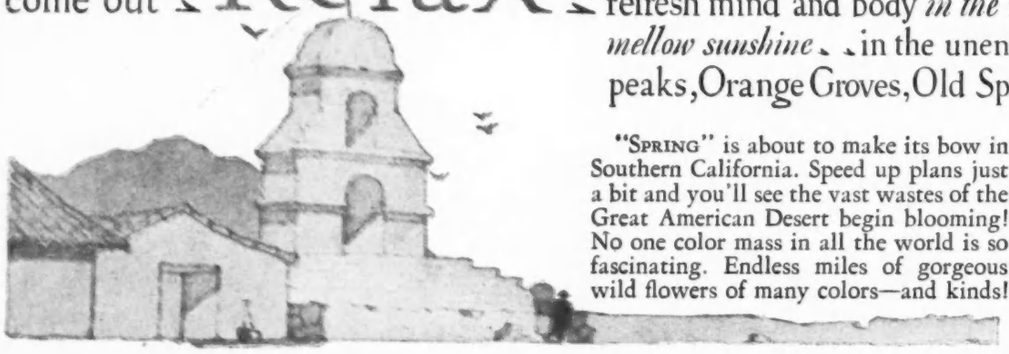

"SPRING" is about to make its bow in Southern California. Speed up plans just a bit and you'll see the vast wastes of the Great American Desert begin blooming! No one color mass in all the world is so fascinating. Endless miles of gorgeous wild flowers of many colors—and kinds!

All "winter" long birds have sung in golden-fruited orange trees that fill sunny valleys. Roses, hollyhocks, snapdragon, stocks, iris, calendula, pentstemon have continuously blossomed their gratefulness for the mellowy, health-making sunshine. Close-by mountain peaks—Wilson, Lowe, San Antonio, San Jacinto, San Gorgonio and many others, towering and impressive, from 6,000 to 13,000 feet (and still heavily snow-capped)—make an unforgettable contrast picture.

Even more balmy is this joyous Spring season with its extra abundance of flowers. Now is your time to come and relax and return home remade in health and spirit. Bask on the broad, sunny beaches with the placid Pacific at your feet. Or, take a plunge! Two hours—and you may enjoy snow stunts on mountain tops!

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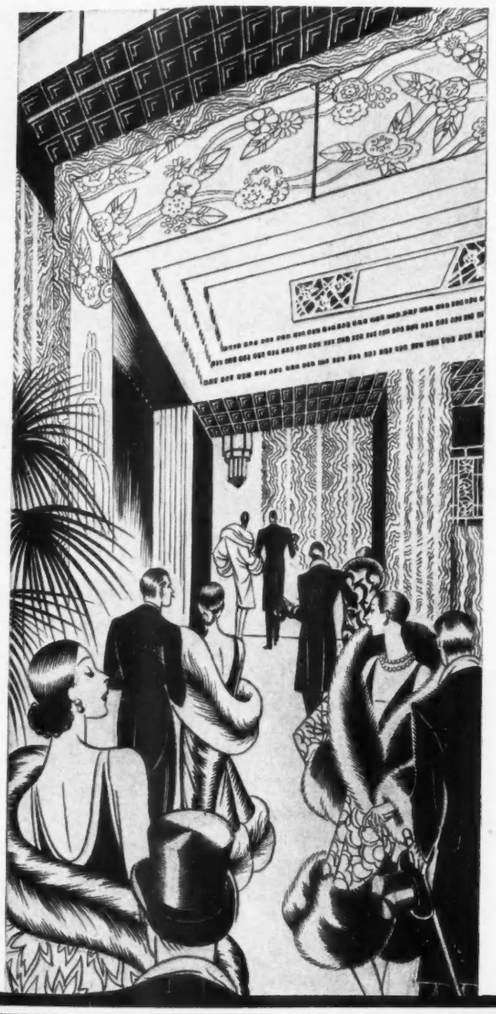
HOTEL ST. REGIS



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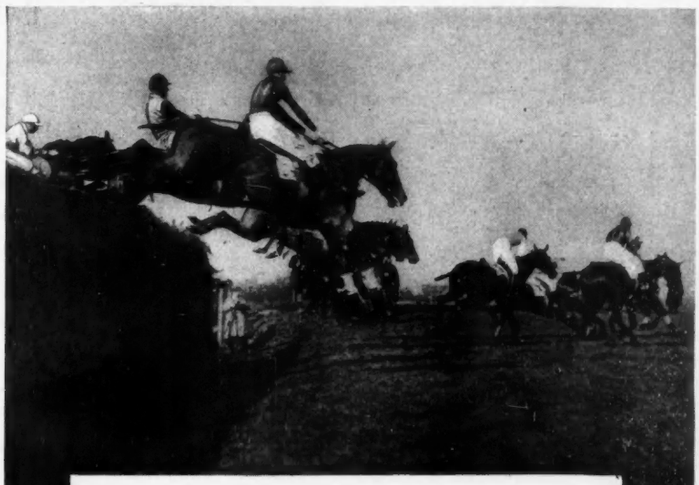

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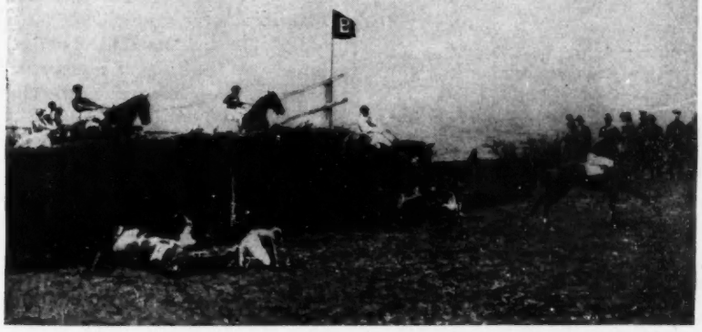

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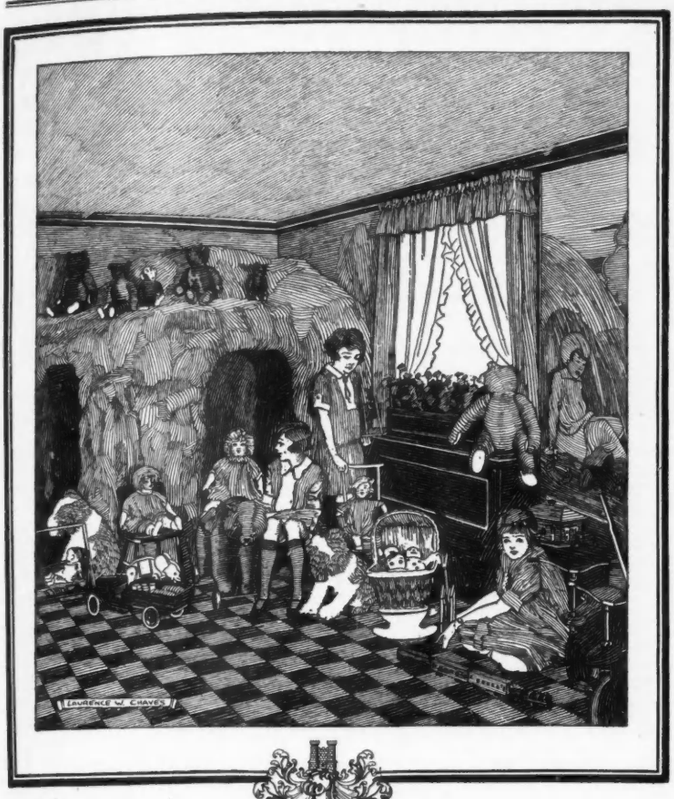

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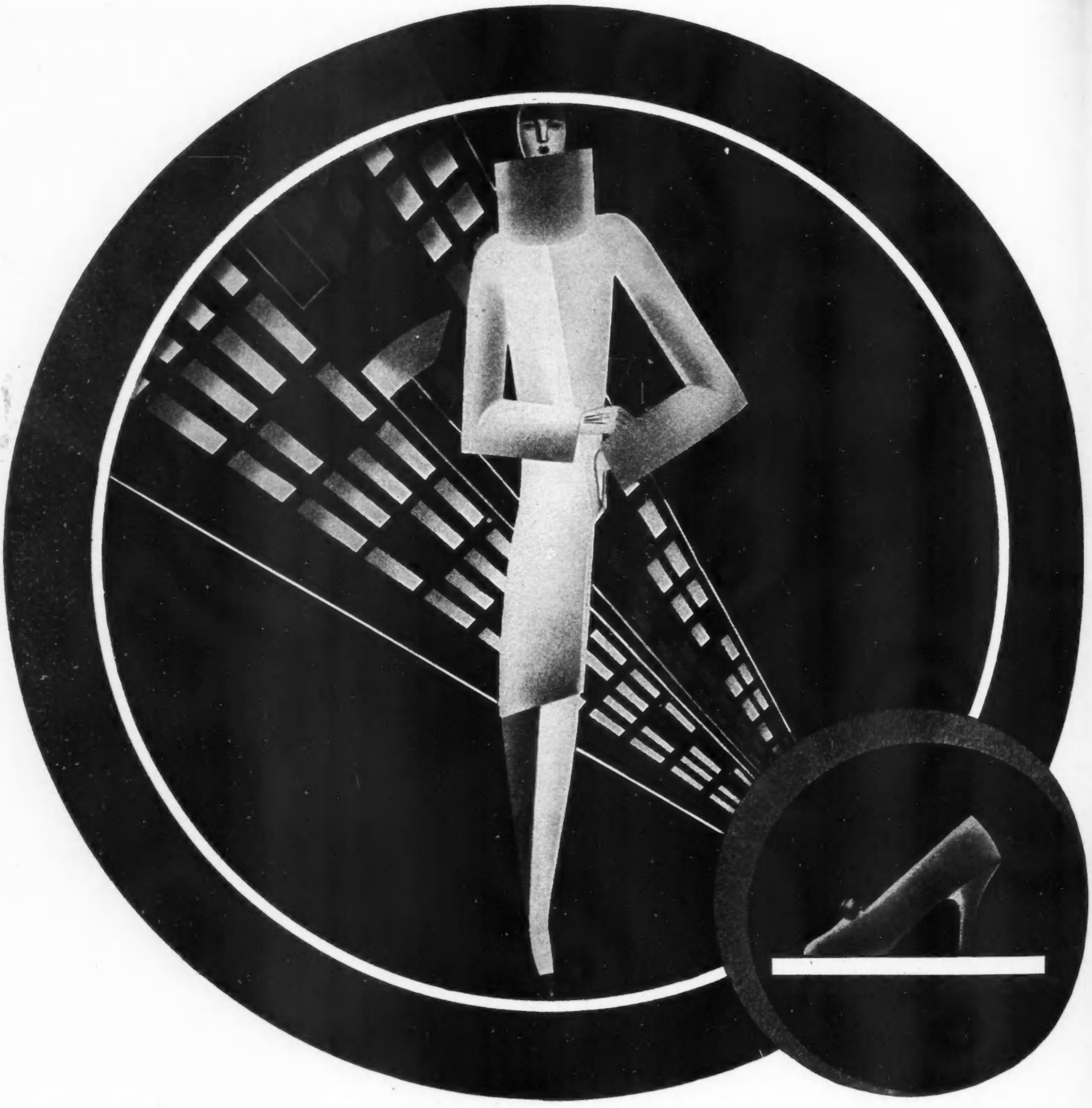

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VOGUE'S EYE VIEW of the MODE

FABRICS only live through use. Perfection of design, beauty of colour, and technical mastery are all apparent in printed fabrics when seen in the piece. Once a fabric has been cut and sewed into a dress, only colour and design sing out. When the dress is finally worn among many others, there is no question of erudition and technique—it matters only that the fabric is in its proper place as part of the woman's general beauty and appearance.

THE best printed fabrics are marvels of weaving and wonders of colour chemistry. Yet, if that is all they possess to recommend them, they will never see the light of fashion's day, but remain on the shelves of their makers' shops or in the show-cases of some textile museum.

EVERY good fabric has a past. Materials don't suddenly spring into being—they are derived and developed from some existing fabric and are on their way to fresh beauty or greater usefulness. Only when they combine the qualities of both beauty and usefulness and are at the same time in tune with the colours of the season do they lend themselves joyfully to the cutting, pressing, and manipulation of the newest dictates of fashion. Only then are they sure of success. Intrinsic beauty of any stuff is not enough; suitability counts just as much. Just as it is the keystone of fashion itself, so is it the watchword of every detail of the mode.

PRINTED taffetas are held in high esteem, but who would wear a pink taffeta golfing suit? Tweeds are ubiquitous, and the tailored belt still a frequent detail of the evening mode, but even the most avid sportswoman in the coldest country is not wearing tweed for evening. It isn't a question of weight, because paillettes weigh a ton. It is a question of suitability. Yet, woollen gauze like the finest silk is all right, and heavy silks printed with woollen designs are even better. Why? Because they fit into the scheme of things; they are walking in the direction in which fashion is going towards subtle complexity. Anything is possible to a fabric that is in step with the season, and nothing is allowed to a fabric that is not.

MANY more different types of dresses will be smart next season than ever before, and fabrics will be even more varied. There is, though, one general fact about silk fabrics for next season: too glossy textures and too high luminosity will be less good. Satins will be less aggressively brilliant. Some of the printed ones even have the appearance of a slightly crêped surface. And as for crêpes de Chine, their quality and their chic will be evident by their absence of sheen. Even colour seems lovelier in its dull versions than it does in a blazing, shiny rendering, because mat fabrics suit the present sophisticated mood of fashion.

THE EDITOR

Cecil Beaton, London

THE VICOMTESSE JACQUES DE SIBOUR

The Vicomtesse Jacques de Sibour, the former Miss Violette Selfridge, is a daughter of H. Gordon Selfridge, Esq., of London, and a sister of the Princess Wiasemsky and the Vicomtesse Louis de Sibour. The Vicomtesse and her husband are keen aviators and are now on an air tour of the world. They expect to reach New York in July

VOGUE

At the "Caviar," the atmosphere is fraught with brilliant wit, digestible conversation, and the deliciously mingled odours of unsurpassable food

HIGH LIGHTS of the NIGHT-LIFE of NEW YORK

Some in Orchids, Some in Tweeds, and Some in Velvet Gowns

AS SEEN BY CECIL BEATON
and
ILLUSTRATED BY CARL ERICKSON

This is the second article on his impressions of New York, written for Vogue by Mr. Cecil Beaton, a brilliant young Londoner who is in our midst for the first time

OLD epicures meditate and weigh the pros and cons heavily before they decide of what their feast shall consist. "Perhaps, a pink soufflé after a nice bloody steak, washed down with a bottle of so-and-so," they decide. They know they have to make decisions in order to prevent themselves from aimlessly impotent mental meanderings among a labyrinth of possible foodstuffs. One *must* eliminate; so with everything, decisions are necessary, with work as well as play, and so with the planning of one's evening, the time for play, one must determine against the feeling that "this was not the way I would have liked the evening to be." Stop! Keep still a minute and *decide!*

AT THE "CAVIAR"

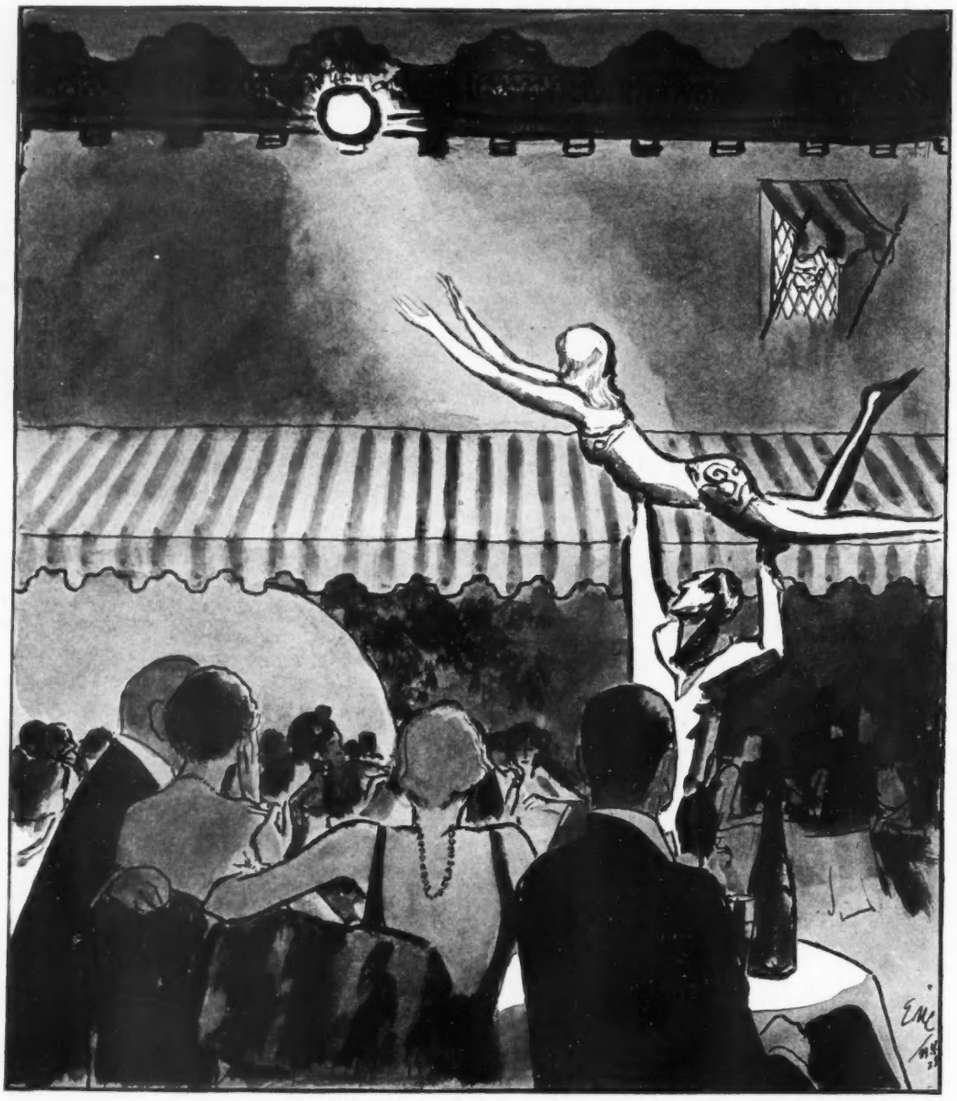
What sort of an evening is it to be to-night? A cravat, a black or a white tie, orchids or tweed? If the latter is your choice, then you go to dine at the "Caviar," where some people "dress" elegantly and others do not "dress" at all. Caviar with cream on little circular pancakes is the first thing you have to eat. There is no band and, therefore, no necessity to shout and strain one's throat. The lights are amber coloured and becoming, so that no lines, wrinkles, and furrows are discernible. Mr. Léon bustles about, beaming. Miss Elisabeth Marbury, looking like a Buddha and Queens Victoria and Elizabeth rolled into one, sits eating away. Mr. Carl Erickson, with a tooth-brush moustache and a waxen complexion, is quite unaware of the flutter of excitement he is causing by doing his hair-raising vivid drawings in a note-book.

"After the bloody steak, a pink soufflé?" Then, the Roxy Cinema is the soufflé, an overwhelmingly gilded emporium, where fifty million people forget their own lives and lose themselves in a world of chintz dairymaids with painted eyes, who carry branches of apple-blossom and dally in a coppice. Or, perhaps, the flickering images represent a well-corseted vampire with quivering nostrils and undulating hips, flashing a smile at the naïve young hero in a room that looks like the clairvoyant's dream of Home. After the final embrace, the curtains fold into themselves, and, as any attempt at conversation has been greeted with neighbouring shhs-shhs, and, as there is still a good deal to be said about Love, Life, and Letters, "Casanova's" is the place indicated, for here is no band, there is candle-light, so conducive to conversational intimacy, and the atmosphere is quiet and restfully expensive. But, suddenly, after a three hours' long gossip, one springs to one's feet, stretches the legs and arms, the joints go pop, click, pop. It is time to begin dancing. Hey! Hey! As you are in tweeds, a taxi must take you to the Nigger Heaven, Harlem.

At the "Cotton Club," in the centre of a huge room, a gigantic negro band plays so well that you can hardly bear it! What rhythm and pep! They have only to begin to play the chorus once, and you're all set! Darky waiters with velvet tread and manners of plush bow and glide and, later in the evening, suffused with excitement and vigorous vitality, scuttle along good-humouredly, twirling a trayful of glasses above their cocoanut heads. The cabaret is elaborate—chorus ladies with coffee coloured limbs, enormous mouths, and legs like drumsticks dance and kick with almost superhuman abandon and energy: a sort of marathon of demented dance begins, and a singer moans "Empty Bed Blues."

"THE SUGAR CANE"

"What is the 'Dark Tower,' it's such a lovely, romantic name?" "It's a club for intellectual negroes,"— and one decides to go on to "The Sugar Cane" where the band plays "Handy Man." A monkey-like entertainer lifts her white satin dress, does a frenzied



To the strains of the same disarming orchestra that played so feverishly in "Paris," two acrobats at the Club Richman fling a woman about with apparent roughness, but infinite grace

danse du ventre and sings raucously "Anything Your Heart Desires."

This is the place where Covarrubias makes most of the sketches for his brilliant little paintings, and here the waiters are all champion tray-spinners, and the band is intoxicating and intoxicated. The atmosphere is thick and blue with smoke, and you stagger out onto frozen pavements and are lacerated by the icy wind of dawn.

ORCHIDS AND ERMINE

Another night, you might prefer the more elegant elegancies of life, and you therefore embark in your most sophisticated Louise-boulanger bustle to dine and dance at the Embassy Club, which is very much like London's Embassy Club—extraordinarily chic. The walls are lined with mirrors, so that, in whatever direction you turn, there is the satisfaction of seeing yourself. A good band plays snappily with the bandsmen clapping their hands in rhythm. "Toot-tootaloo to ma-ake whoopee!" or "You're (crack!) the cream (clack!) in my corfie (crack), you're the (crack!) salt in my stoo (clack!)"

Madame Paul Dubonnet, the former Mrs. Nash, famous for her clothes and jewellery, wears her hair in a half-moon bang over her forehead, pale blue lace without a back, and a string of beads. Miss Marianne Van Rensselaer, a divine young person like a Marie Laurencin marionette, birdlike, with a head like an egg, huge eyes, and a magnolia complexion that makes one thrill, dances, holding a bunch of white Parma violets, which look like a bit off the Roughest Bath Towel. Miss Cornelia B. Kip, with eyes like tadpoles and face play and hand play typical of the American débutante *par excellence*, is entertaining a few girl friends and a batallion of nice young men with "horse sense" inside their satiny heads. Miss Natica de Acosta dances by with her head forward, close to her partner's shoulder. Miss Jane Foster is having a darn good time in a scarlet dress, and Miss Natalie Potter repaints her cherry lips.

LET'S GO ON

Crowds come in after the theatre, and the entrance is blocked with an arrogant group of young women showing off their elaborate cloaks and screwing up their eyes to see who is here.

Let's go to the "Club Richman," which, if we were in England, would be called the "Richman Club." How very Mexican it all is

(Continued on page 126)

The Embassy Club is one of the few places in town that are really chic, for the smartest people in New York go there to be entertained by the music, the cabaret, and oddly enough, one another. Its name and atmosphere are reminiscent of the equally famous Embassy Club in London, where lovely ladies and their attentive beaux watch their own progress around the dance floor in the mirrored walls

The Baronne Jean de Gunzburg (née Hirsch) wears the new black felt hat from Caroline Reboux. The skilful cutting and folding of the side width may be adapted to the personality of the wearer, and the balanced feeling of length and width forms a sophisticated frame for the Baronne's slender, oval face. This model, also shown on the opposite page, is obtainable from Jay-Thorpe

REBOUX'S HAT OF THE MOMENT

The Comtesse Georges de Castellane (née Fernandez y Anchorena) also wears this close-fitting black felt hat, one of a famous line of Reboux successes. The marvellous versatility of this model is shown here by the shortened side of this adaptation, so flattering to the piquant profile of the wearer. This masterpiece of simplicity and distinction is the perfect complement to wide-collared coats

ANOTHER VERSION of REBOUX'S NEWEST SUCCESS

PARIS

Proves the Chic Of Nothingness in This New Gown

PAQUIN MODEL FROM FRANCES CLYNE

When the artist saw this subtly sophisticated evening dress, he exclaimed, "This has the chic of nothingness!" Paquin has again created the classic evening gown, in this instance of cream-white satin. The fulness has been handled with such distinction that the feeling of the moulded silhouette is suggested throughout the dress

(Right) Another view of this important gown shows the well-balanced line of the deeply scalloped skirt, with a back length with fulness so well placed that the effect is not exaggeratedly long, as in some models. The waist is swathed with sash-like ends, and the tie at the neck in back is a typical Paquin touch

PAQUIN'S

Outstanding Wraps For Spring Have Soft Formality

PAQUIN MODEL FROM JAY-THORPE

Softly feminine touches characterize this green crêpe de Chine wrap from Paquin—the bow-finished sleeves, the ruffled jabot neck-line, and the uneven scalloped hem, shorter in front than in back. The scarf is of green velvet, a fabric that will replace fur on many of the early spring coats. The dress beneath is in the same colour

PAQUIN MODEL FROM FRANCES CLYNE

(Left) Paquin has used black satin for this very unusual and very smart cape and bordered it with beige ermine. There is a shoulder, yoke-like cape, and two tie ends of the black satin scarf bring the movement of the yoke through the fur border. In light coloured satin or velvet, this would make a charming evening wrap

Cecil Beaton

LOUISEBOULANGER FROCK FROM MACVEADY

This dress is Louiseboulanger's lovely "No. 277." The brilliance of gold paillettes, thickly massed on the lower corsage and hips, is dimly shadowed in the skirt by billows of blond tulle; jewels from Marcus; posed by Ilka Chase

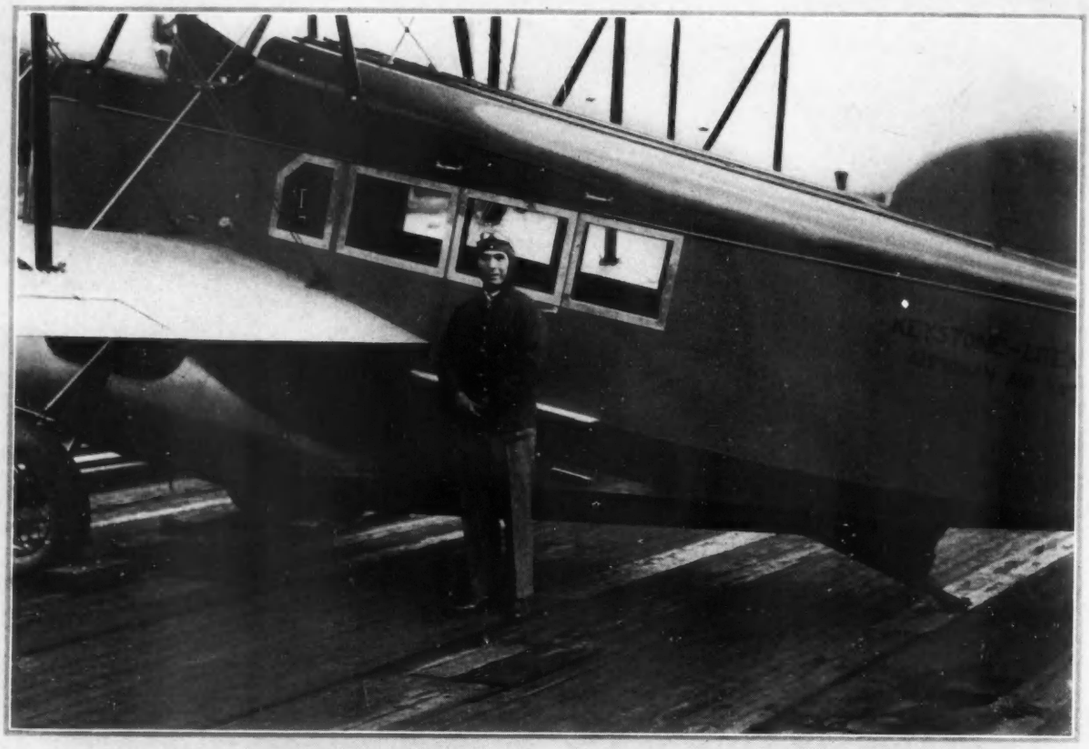
THE PICTURE FROCK IN ITS MOST SOPHISTICATED GUISE

Cecil Beaton

LOUISEBOULANGER FROCK FROM FRANCES CLYNE

Very new is the use of faille silk and triangular motifs for an evening frock—but very successful in the hands of this talented designer. The dress is in white, the triangles and chou in sky-blue; jewels from Marcus; posed by Ilka Chase

A NEW VERSION OF LOUISEBOULANGER'S FAMOUS CHOU



Cameragrams

Mr. Grover Loening was photographed with one of his Amphibian planes on the dock at the Thirty-First Street landing

YOUNG AMERICA TAKES TO THE AIR

By Sara Hamilton Birchall

ON the hall table of the dignified old Victorian brownstone house lay a correct blue overcoat and soft grey hat—and an aviator's helmet. Evidently, Gordon had flown over from New Hampshire. In the living-room was chatter and clink. Evidently, there was a party.

We walked into a group of vivid-faced young things talking a strange language. "Hops," "flips," "zooming," "amphibians," "moths," "crack-ups"—there was a whole new vocabulary flying back and forth among the dozen young men and girls chatting so briskly there by the marble fireplace.

"Only four more hours flying before I get my pilot's license," a young slip of a girl was saying. "My family would simply pass out if they knew I'd been off the earth. But I've been flying for ages at the Harvard flying field, and, when I show them my license, their faces will be funnier than Beatrice Lillie's."

"Gordon and Bill want me to fly down to Miami next week," remarked another girl. "I simply adore it! Gordon took me up and did a few stunts with me last week. Just at sunset. When I saw the red sky wheeling over in a great arc, and the earth somewhere up above my right ear, I had the thrill of my life!"

"Doesn't your mother worry?" we inquired mildly.

"Worry! Heavens! If she knew I was flying about the country like this, she'd come back from her world cruise so quick the Pacific Ocean would steam behind her! It's all in the point of view, you know. More people are killed crossing Fifth Avenue than in planes, but mother would never think of worrying about some Rolls-Royce putting an end to my career. You fly, don't you? Why not come with us to-morrow morning in the mail plane to Montreal? We're all flying up to a dance at the Place Viger."

LOOKING DOWN ON ENGLAND

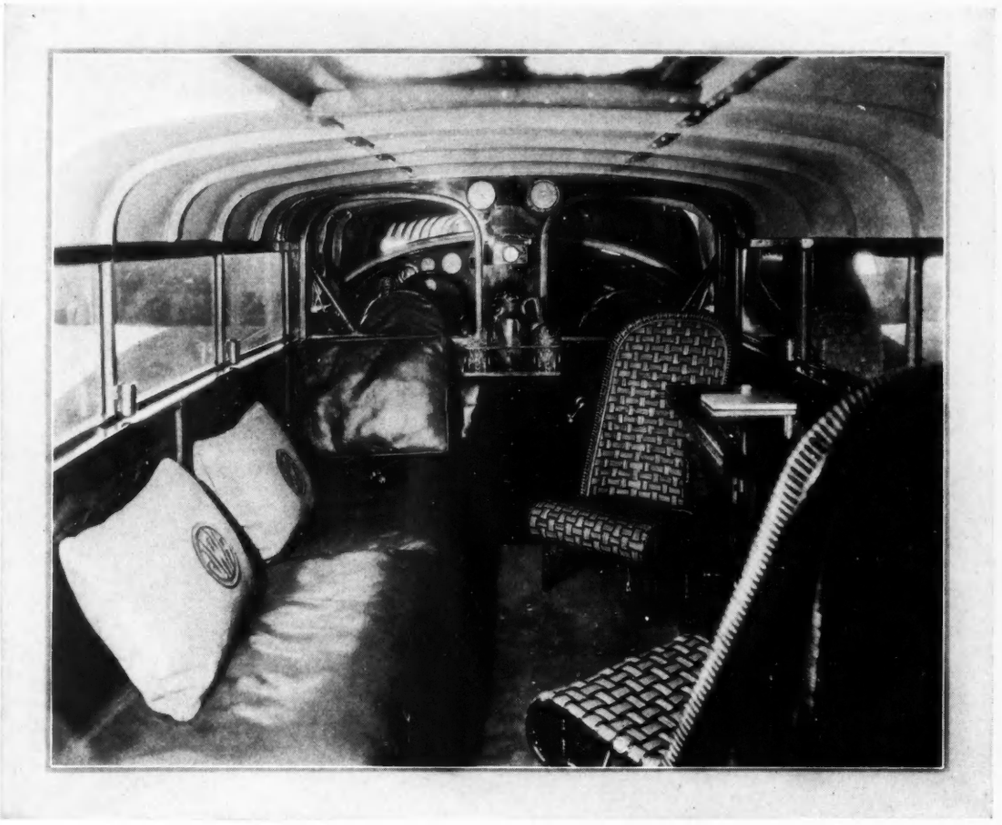
Now, we had been up before. One of the big French planes had sailed us gravely all across England once. We had seen, from a thousand feet in air, the English hay being gathered in, and the Southdown sheep on a thousand hills, and a liner butting her way down-Channel, looking like a child's toy in a bathtub when we glimpse her through the rolling fluff of a cloud-field beneath our wings. We had seen the white roads of France, and the orderly Norman farms, and Paris coming up to meet us through the haze.

So we said promptly, "Would we? Well, rather!"

The New York-Montreal mail plane takes off daily except Sunday at seven o'clock from the Newark air-port. A taxi was to come for our party at six. And, since New Yorkers regard morning only as a thing to come home in, a six o'clock in the morning departure meant a party that started at midnight and ended with coffee and shirred eggs and laughing good-byes just as dawn flooded rosily up over the East River.

Grandmother's mantel clock in that house always wore an air of elderly disapproval—it was known to the children as "the chaperon clock"—, and this night it raised its ancient eyebrows even more pointedly than usual. Flying, indeed! Half a dozen young things hopping off before breakfast, unchaperoned,

(Continued on page 123)



(Above) The comfortable quarters in this picture are the interior of the two-motored Sikorsky Amphibian owned by Mr. John Hay Whitney

Mr. Eric Wood, who has gone into the airplane business as a serious enterprise, was photographed in his Stearman plane just before a flight

(Left) Mrs. Taylor S. Hardin, Mrs. Warren Leslie, junior, and Miss Nancy Yuille are seen leaving in a Loening Amphibian for a week-end on Long Island

Both Mr. Eric Wood and Mr. Peter Brooks, his associate, who is seen here, make a specialty of piloting private passengers on long aerial trips

Three lower photographs by Cameragrams

Cameragrams

(Left) Mrs. Persifor Frazer, third, the former Miss Ellen Glendinning, of Philadelphia, was among the notable winter travellers returning to New York on the Ile de France

Mrs. Gilbert Keech, who was formerly Miss Helen Hackett, of Tuxedo Park, wears a mink coat with a very wide shawl collar that forms a becoming frame for her face

Cameragrams

Mrs. S. Osgood Pell, the former Miss Elizabeth Warden, of Paris, finds the mink coat a warm and welcome companion for an ocean voyage during the winter season

(Right) Miss Edith Woodward, who is a daughter of Mr. and Mrs. William Woodward, of New York, is one of the most attractive members of the younger set

Two photographs by Underwood and Underwood

THE MINK COAT IS AN OUTSTANDING FAVOURITE AMONG WINTER WRAPS

Pictorial Press

(Right) Mrs. Thomas L. Chadbourne, of New York, returned recently from Europe on the Berengaria. With her are her two small daughters, Leila and Marjorie

Wide World Photos

Miss Fanny Moore, a daughter of Mr. and Mrs. Paul Moore and a popular débutante of the New York season, sponsors the flat fur coat with a shawl collar

Two photographs by Underwood and Underwood

(Left) Mrs. Hugh McLeod Fenwick, the former Miss Dorothy Ledyard, a daughter of Mr. and Mrs. Lewis Cass Ledyard, junior, walks with her police dog as an escort

Another popular débutante of the season is Miss Margaret Truesdale, a daughter of Mr. and Mrs. Joseph R. Truesdale, who has chosen Park Avenue for a brisk walk

A GROUP OF YOUNG PEOPLE OF IMPORTANCE TO SMART NEW YORK

Hoyningen-Huené, Paris

MRS. HENRI VAN HEUKELOM

Mrs. Henri van Heukelom, who was Miss Gladys Seligman, of New York, is one of the foremost hostesses in Paris. She has two charming daughters, Katherine and Constance, for whom she entertains extensively. The wedding of Miss Katherine van Heukelom and the Hon. Charles Winn, of London, is a notable event of the month

HOW FEMININE SHALL WE BE?

Shall We in Future Garments Show Such States of Mind as Long Ago Seemed with Our Trains to Ebb and Flow?

EVERY rumour that rises to rosy ears about fashions just now seems to include the word "feminine." Not that any woman was ever as masculine as she liked to appear, or where would be the fun of living? But that, to-day, she may like to appear quite otherwise, and yet be at the height of smartness. Sculptured hair, even, looks ladylike, and the swept-up curls, the knotted chignons, and the banded tresses are also to be observed and admired. Draperies are swinging lower and lower in here-and-there-ish places. An embryo train floats or flutters, not to, but toward, the floor. The use of frills appears to be rediscovered in regard to certain evening wraps. Hats are a little more coquettish, and the small muff has returned to favour.

WHAT does this presage? Shall we go on from one femininity to another till we become all-woman again? Veils, flounces, long skirts, ankles appearing of more suggestive value, the hand recovering its timidity, the long, liquid glance (shaded by heavy lashes) its old-time potency? Oh, delicious to contemplate! It would be such a comfort to be languid again; to swoon, if one were at a loss for any easier means of getting one's own way; to palpitate at the sight of a cow in a country lane; to have the vapours when desirous of concentrating attention; not to have to be so blatantly efficient and business-like; not to swim channels, pilot airplanes, qualify as all-round sports-fiends and characters of general intrepidity. Strength has compensations; the young female athlete is a fine specimen indeed, but there's a good deal of fun to be got out of the sweetly languishing attitude, and it's so relaxing! Perhaps, half the suppressed irritation of the world would be dissipated if women could again adopt the supine rôle. This, however, to be really restful to them, must be met by a perfect capacity on the part of men to look after themselves, their families, and their own affairs in general.

WILL they? Can they? The fine, upstanding, masculine dreadnaught who is to dominate any situation and relieve his lady-love, or spouse, of every responsibility that comes within the scope of his due powers, has to reincarnate himself from the ashes of the "boy-friend" and carefree boon-companion of present-day conditions. As the weaker sex becomes more delicately and romantically disposed toward furbelows and fine-ladyhood, the stronger must assume the ruffling and raffish, or the stern and saturnine (with some show of really meaning it, too), or the master-in-his-own-house attitude, where, over a high stock, with his hands behind competent coat tails, he lays down the law from the advantageous position of the hearth rug every evening. We often wonder why this especial stand is such a satisfactory one to take. But, undoubtedly, there is something in concentrating heat-rays upon the nether man, and, incidentally, shutting them out from everybody else, which increases prestige to an enormous extent.

WELL then, supposing men to be at the tip-top of manly strength and efficiency, able to dismiss the most truculent cook without the quiver of an eyelash and direct the moving caravan of the family's summer outing with the calmness of perfect generalship, women can safely become their most desperately womanly selves and enjoy it to the full. And how much more beautiful they will be, and how much more ardently pursued. Who, having lately seen Katharine Cornell in the stage adaptation of Mrs. Wharton's novel, *The Age of Innocence,* can doubt the allure of femininity? True, the setting does every despite and is, alas, as unlike the dignified ugliness of the old drawing-rooms of the period as any second-class boarding-house parlour to-day is unlike a modern drawing-room belonging to people of taste and background. But we must allow for the tendency of any interior decorator to burlesque an epoch of rather smug respectability and, even while shuddering at the peculiar awfulness of this effort, applaud the grace and distinction of the heroine in her voluminous draperies.

SHE wears exquisite garments, intended primarily for just such graceful distinction to be gracefully distinguished in—and how she carries them! The richness of her vermilion velvet and chinchilla afternoon dress, the elaborate beauty of her pink and her white evening frocks—swirling about her feet, heightening her lovely, long figure by the natural placing of the waistline—, the lanquid elegance of her négligée, with its heavy, dragging train, are as much the panoply of her mental as of her physical charm. But they are not meant for easy action. They are as hampering to ill-considered movement, to hurry, to sudden changes of purpose, even to rash thought, as the disciplined "tenue" of behaviour in those times was restraining to self-indulgence. The very passions—and Ellen Olenska suffered them and conquered them—were swathed in social observances to such an extent that the unselfishness of her sacrifice hardly counted as unselfishness. There was no other course open to a great lady —even to one who had made a devastating foreign marriage.

SO when (or if) we return to our costumes of state, to formal folds, to dignified changes of dress for specified times of day, to gradations in ceremonious garments for ceremonious functions, to the laces and artificial flowers that will be used to decorate so much more surface than we can, at present, offer, perhaps we shall return, as well, to certain characteristics accounted proper to "perfect gentlewomen." Perhaps, we won't steal each other's husbands, divide our children's lives as Solomon suggested dividing one child's body, follow our fancies untrammelled by remorse, sacrifice anybody's welfare to our own pleasure, and feel that life must be liberty to be life. This state of things (deplored by some and acclaimed by others) may quite well be owing to our mode of dress, and if that should change—who knows?—so may we.

Steichen

SEEN ON THE STAGE

by DAVID CARB

(Left) Ina Claire, after promising to return to musical comedy in "Nell Gwyn" and getting as far as the provinces in "The Lady of Newgate," is now experimenting with the talking pictures under the supervision of Jed Harris at the Long Island studios

THROUGHOUT its history, the theatre has been unreceptive to ideas. The learned tell us that is because of the very nature of drama, its concern being solely with emotions, and these, they point out, have practically no point of contact with the mental. The informed assert, also, that emotions, like the seasons, vary according to a fixed routine, but do not change, spring being always spring, winter, winter. They insist that neither thought nor determination can affect them, that the word "different" can be applied to them, never the word "new." Certainly, emotions, however they manifest themselves, remain always within a definite circle—fashions, moods, social conditions, experience, degree of sophistication, outlook, environment, and habits colour them, giving them variety on the surface, but the variety goes no deeper than the surface. The human body and clothes furnish a parallel. Short skirts, trains, looseness, constriction, soft or rigid collars, concealment of all skin save that on face and hands, extreme décolleté—the bodies thus adorned in diverse ways remain exactly the same. Tall or short, slender or stout, active or lethargic, they are the same organically and in the way they perform in all people and at all times.

So with the emotions. The characters in plays, then, to seem true and to enable an audience to identify itself with them, the characters, whether red or grey, white or black, must react as all their kind in an identical situation would react. Love, hate, comedy, tragedy, elation, despair—whatever the emotion, each of us responds to it as other people do, even though the sensitiveness to it, and the method of expression, in some be positive, in others negative; that is merely a matter of temperament. Whether we manifest our feelings boisterously or with reserve, we feel exactly as our fellows do. Ergo, the sages conclude, all the plays in any category, when stripped, will be found to be emotionally alike. They add as a corollary: ideas and emotions being mutually exclusive, and the drama being devoted, first and last, to emotions, ideas have no place there.

This dictum of the wise is irrefutable. And yet, despite wisdom and dicta and whatnot, ideas do occasionally come upon the stage, and sometimes stay there quite a while. Shaw's work, for example. True, his only play that is certain of survival, "Candida," does not propound ideas in the sense in which the word is used by authorities, but most of his others do, as do several of Ibsen's. On the other hand, there is no idea to be found in Shakspere or in Molière; few if any in Tchekov.

"WINGS OVER EUROPE"

IN spite of the authorities, the Theatre Guild has chosen for its third production this season a play of an Idea. (In the interest of fairness, it should be set down that Robert Nichols and Maurice Browne have viewed their idea through strong emotional lenses—their drama starts your thoughts galloping, but it also makes you feel acutely.) This idea seems utterly fantastic at present, but, ten years hence, it may well have been demonstrated and accepted. When H. G. Wells wrote his great romances at the turn of

Steichen

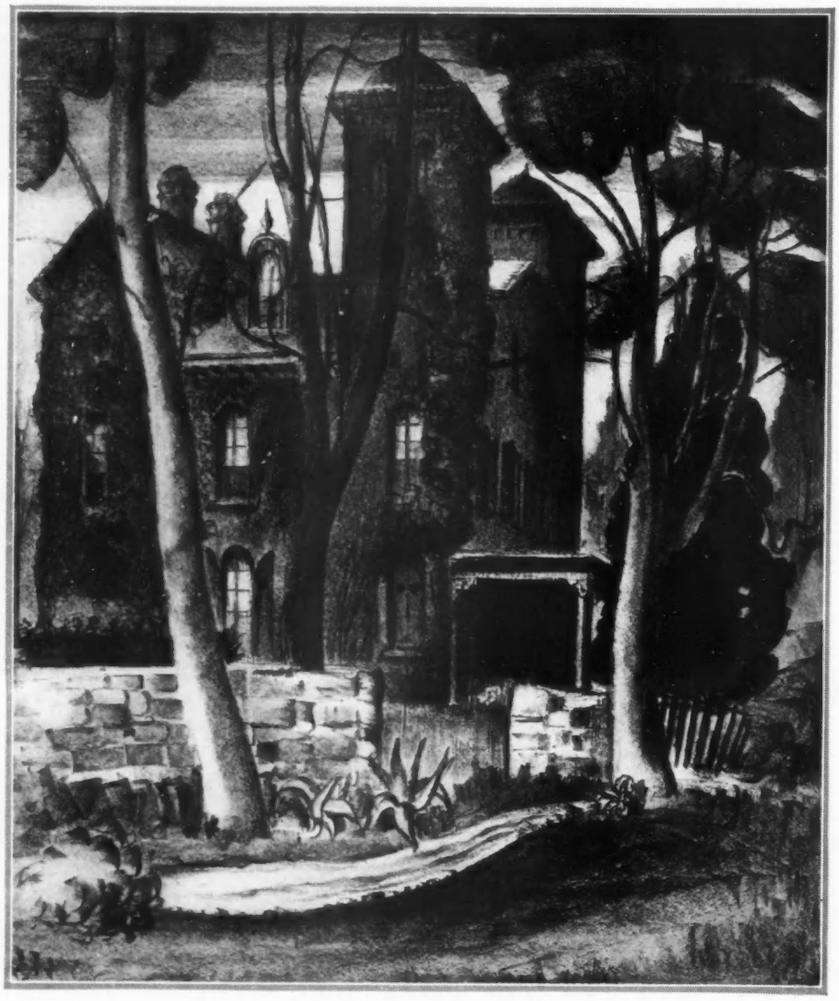
(Right) Hope Williams plays the rôle of Linda Seton, the very engaging younger daughter in "Holiday." This comedy of New York life is by Philip Barry, the author of "Paris Bound," in which Miss Williams made her professional début last season

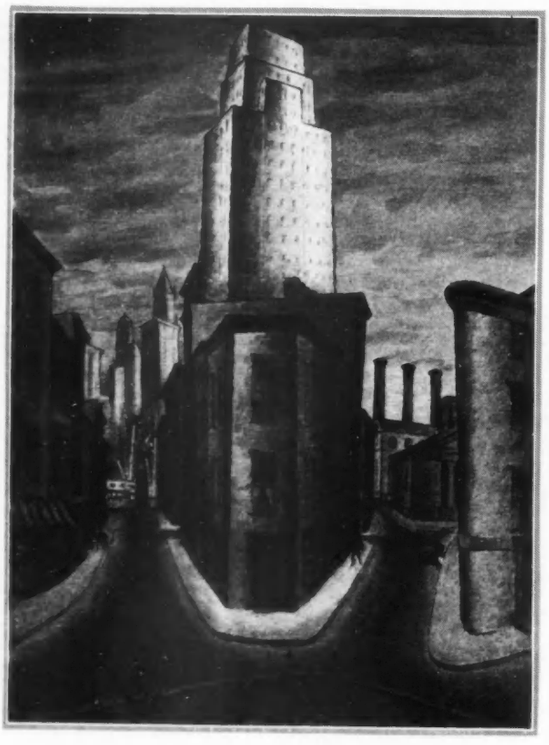
the century, they were regarded as hectic emanations of a highly coloured imagination. One—"When the Sleeper Wakes"—told the story of a man who falls into a coma in 1900 and stays in that condition for two hundred years. Then his eyes open on a world of miracles, and the most astounding miracle of all to him is that men fly. Wells chose flying because, to readers of that day, it seemed the most remote possibility. "Maybe in the Twenty-Second Century men will soar," people would say, and laugh heartily at their own foolishness. Less than a decade after the book appeared, its miracle had become a fact—consequently, the novel has faded into oblivion. The same would be true of a work that told of a room being brightly lighted by pressing a button, of conversations over wires between people separated by half or a thousand miles, of music played in Chicago regaling people sitting comfortably in the drawing-rooms of Maine, Texas, and California—those things in a novel written a few months or days before science had realized them would have been greeted with smiles, shrugs, such comments as "What will these wild artists think of next?"

The idea of "Wings Over Europe" strikes the audiences at the Martin Beck Theatre that way. A little less, perhaps, since we, today, are accustomed to the impossible becoming not only possible but actual. Francis Lightfoot, twenty-five-year-old nephew of the Prime Minister, announces to the British Cabinet: "I can control the energy of the atom." His discovery, he asseverates, can turn wood into gold, all things into their opposites, release a force capable of destroying the world or of remaking all life. His head held high, his voice rings out: "I am Prometheus!" The skepticism of the mellow ministers soon subsides, vanishes before proof, but, instead of bowing in wonderment, they become obsessed with fear. Their consideration is: "What shall we do to make powerless a person who commands such awful power?" Faithful to their training and circumscribed way of thinking, they decide to lock him up. They reach for him; he laughs, and a calm commination comes from his lips—he remarks casually that he has foreseen that contingency and provided for it; he has so regulated his contrivance that, unless he is present to stop it, England, Europe, will be blown to bits. The hands of the rulers of the British Empire still reach for him, but the fingers have lost their tense, prehensile quality, a sort of jellied limpness has come over them. It is as though the men would collapse, but lack the strength.

The play could well end at that point—the close of the second act. All that is relevant has been told. It would, however, because of the theatrical thrills of one scene, lose much were the final part omitted. The ministers are waiting for death—in a quarter of an hour, Lightfoot has said, he will return and he, they, and theirs, will be blown to bits. Much of the pettiness, many of the trifles that rule men on whose judgment momentous events hinge, the ill-tempers, exacerbations, childish pets about insignificant things, all sorts of inhibitions come forth. It is a scene tragically humorous, intense, vivid.

(Continued on page 118)





CONTEMPORARY ART

The AMERICAN SCENE RECEIVES A NEW INTERPRETATION

By Helen Appleton Read

THE American scene is being given a new interpretation by a group of painters, examples of whose work illustrate this article. In this group are Charles Burchfield, Edward Hopper, Glenn Coleman, Isabel Whitney, and Mabel Dwight. Among contemporary American painters, they may be said to be race-conscious to a marked degree, as were those most typical exponents of Americanism in art before them—George Inness, Winslow Homer, Thomas Eakins, and George Bellows. Race consciousness in art varies according to environment and time, but the native quality, the essence of nationality, remains the same.

THE PRE-SKYSCRAPER PERIOD

These latest interpreters of the American scene look no further than to their local environment for subject-matter. Each gives it a personal and emotional interpretation. And because the majority of adult Americans share this same background to a certain extent, because it is part of their consciousness, because they are therefore bound to it with strong ties, these pictures, be their subject-matter ever so drab or commonplace, have a poignant and intimate appeal. These painters are the first to have seen romance, poetry, beauty, and, above all, an essentially American quality in our crude small towns and in our nondescript native architecture. The obviously paintable quality of the skyscraper, which, with an imposed technique deriving from Cézanne, has stood for a racy, native interpretation of the American scene, has not moved them. It is the pre-skyscraper period, ignored by the aesthetically acute because of its crudity, its lack of coherent architecture, that has stirred them—the mansard roofs, cupolas, and jigsaw ornamentation of the Garfield-McKinley period, the mouldering distinction of the brownstone mansions, the sham elegance of the first apartment-houses with their jutting mock-

(Above) Mabel Dwight's lithograph, "The Deserted Mansion," evokes that feeling of departed presences which lures children to play about unkempt grounds; from the Weyhe Galleries

(Left) "A Brooklyn Street," by Glenn Coleman, sweeps the city clear of humanity and reduces it to an almost abstract arrangement of forms; from the Whitney Studio Galleries

(Right) Charles Burchfield, the first American to present an emotional interpretation of drab subjects, touches with satire his painting, "Civic Improvement"; Montross Galleries

stone porticos, and the neat or slovenly frame houses of the American small town. In no other period in the history of American painting could this material have been seen as subject for art.

When Inness painted his romantic interpretations of the American countryside, when Homer painted an epic of the Atlantic coast, for all their realism, traditions of the good, the true, the beautiful held sway. Art must have a touch of the sublime, lift us above the commonplaces of daily life. Urban American civilization, with the possible exceptions of historic landmarks, was a scar on the face of Nature. European cities—Paris, Venice, and picturesque Italian and Normandy villages—were another matter. These were legitimate subject-matter for art. But what America, in her hurry and lack of aesthetic guidance, had perpetrated in the name of architecture and civic beauty was not considered relative to art.

ART AND URBAN LIFE

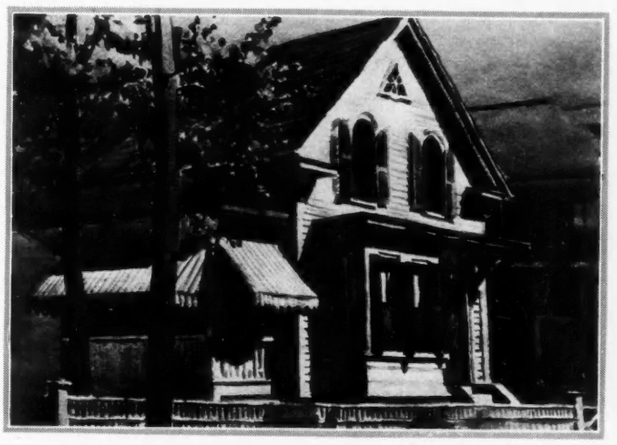
So it was that much of our immediate environment was ignored or disdained. Not until George Bellows commenced painting his vivid, imaginative pictures of contemporary urban life were the dramatic and emotional possibilities of the American scene realized. Bellows said all there was to say on the subject. Others were saying it with him at the same time, but he said it superlatively well. He epitomized the idea. To see similar subjects from a similar point of view, to-day, is to be a lesser Bellows.

But the newest interpreters of the American scene have a different angle of approach. They do not dramatize contemporary life. The human element plays an unimportant part. It is the scene itself that is the subject for their imagination-stirring, personal statements.

Not a trace of foreign influence is discernible in their work. This is the more remarkable when one considers that their careers coincide with the invasion of French technical ideas. When their contemporaries were painting New England pasturelands and the coast of Maine, as Cézanne painted the fields of Arles, they were using their own graphic handwriting.

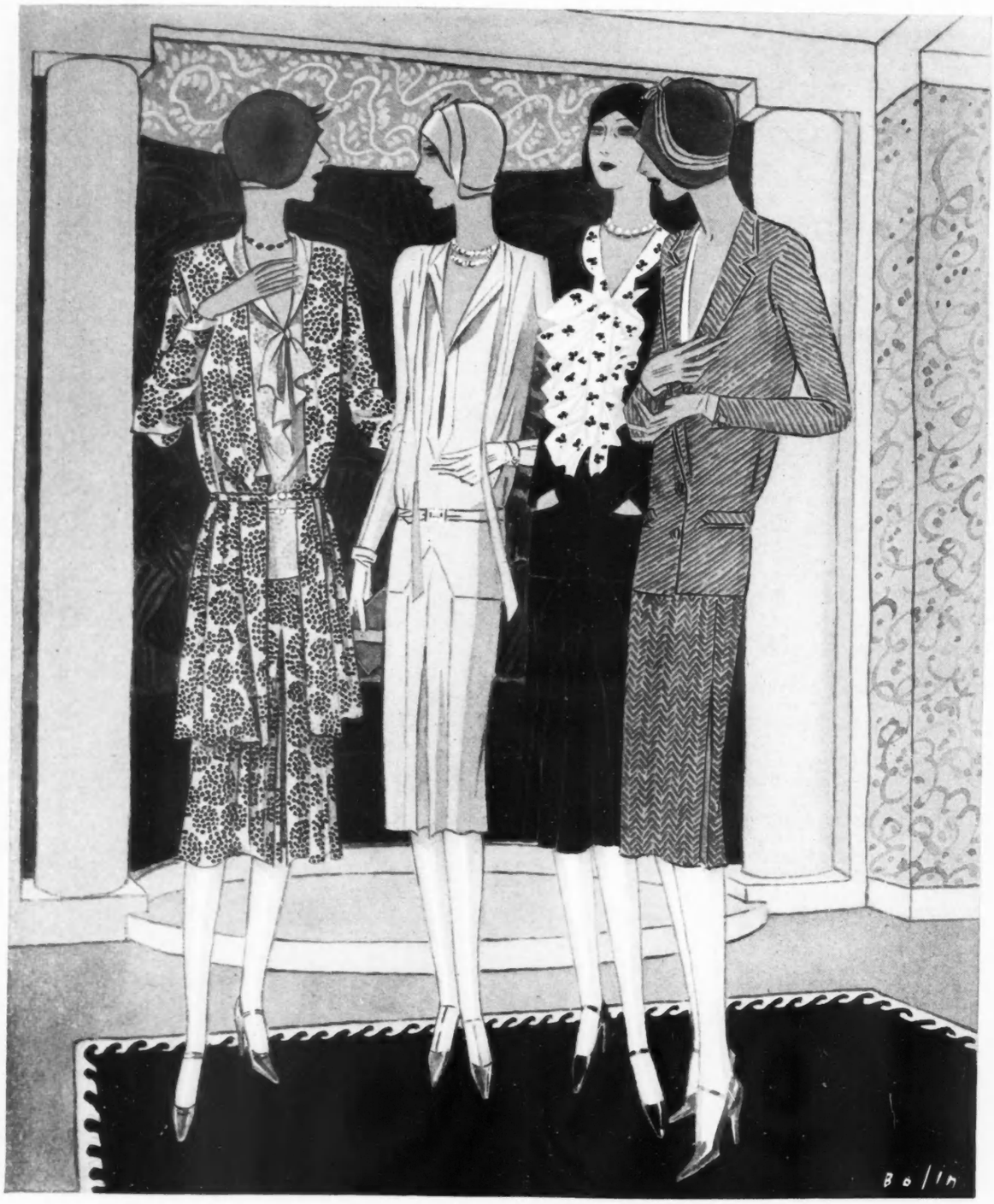
Charles Burchfield and Edward Hopper, whose water-colours, "Civic Improvement" and "Marty Welch's House," are reproduced on this page, are frequently grouped together because of the similarity of their subject-matter—small-town architecture. In an article on Burchfield by Hopper, which appeared in a recent number of *The Arts*, the analysis that he makes of Burchfield's con-

(Continued on page 122)



(Centre) In "Marty Welch's House," Edward Hopper has painted a crisp, uncompromisingly realistic portrait of an essentially American small-town house; from the Rehn Galleries

(Right) Isabel Whitney's "Penny Bridge" records the passing charm of the old residential sections of down-town New York and Brooklyn Heights; the Whitney Studio Galleries



Nothing could be newer than the printed silk suit, especially when it combines black-and-white crêpe de Chine with a blouse in green and white in the same design, like this one by Yvonne Carette; from Bonwit Teller

In this slim and simple tailored frock, Patou proves his ingenuity for creating careless elegance by using crêpe roma, a rather formal fabric, to fashion this one-piece dress in a soft almond-green; from the Tailored Woman

Black-and-white taffeta, in a brilliantly vivid pattern, is used for the blouse of this three-piece jacket suit of soft black woollen. The skirt is circular, and the jabot gives a very effective air of chic; from Saks-Fifth Avenue

Since diagonals are first in tweeds, this brown-and-beige suit is indubitably smart for it combines a herring-bone weave in the skirt, which has a single pleat, with a diagonal weave in the coat; from the Tailored Woman

SEEN *In The* SHOPS

Over the stiffness of a shimmering taffeta is laid fine lace with a small pattern, in this very lovely navy-blue evening dress. The model has the new lengthened hip-line and soft side fulness and length; from Bonwit Teller

The skill and artistry of Molyneux are responsible for this frock of chalk-blue crêpe roma. An apron skirt, with intricate inserts at the hip-line for fulness, ties at the side of the surplice bodice; from Chez Ninon

Louiseboulanger designed this evening frock of white faille taffeta with a thread of gold running through it. The body is slender as a sheath except for the great chou and drapery at the left side; from Kathleen

NEW YORK *Chic* BY NIGHT

DISCOVERIES *in* CHIC

THE woman who has one of those precious little tailors, or a jewel of a dressmaker, or who makes her clothes at home will want to have the new imported fabrics, such as are used by the French couturiers, for her spring frocks and coats. For tweeds, she may go to Wanamaker's, where they have the very new checks from the Cumberland Mills in England. These mills weave many of the materials used by Chanel and London Trades, and their new checks are in moderate-sized patterns in blue, black, and white or red, green, and natural. And the Linton tweeds that Chanel handles so inimitably are to be found at Altman's, where the new ones have white twisted threads on the surface, forming checks and designs. Then, that nubbly woollen of Rodier's that Patou is using may be found at Lord and Taylor's. This same shop has a rather unusual ziblikasha in natural colour with a shaded brown design.

EVEN woollens break into print, nowadays, and Altman has Rodier's silk-and-wool mixture printed in a small design, either in brown-and-white or red-and-white on a natural background. This shop has, also, a new light-weight kasha with a dark green-and-red flower on a green ground or a beige-and-brown flower on a dull red ground. These printed woollens have great chic when used for dresses, blouses, jackets, and scarfs. Another rather unusual fabric is to be seen at Lord and Taylor's, a lovely light-weight wool crêpe basket-weave with a little rayon in it, from Lesur. Nothing can equal the pure cashmere that Altman is showing, as it is beautifully soft and thick.

PRINTED silks grow more fascinating each spring, and Wanamaker has a very new sheer silk crêpe, something like a crêpe de Chine, from Bianchini-Férier, with brown or green lines crisscrossing on a white ground. A new silk, from Combier, that looks like alpaca and has a medium-sized plaid design may be found at McCutcheon's, where crêpes de Chine in small tie patterns, from both Bianchini-Férier and Coudurier, are also to be found. The Wiener cravat or tie silks, which are particularly smart, may be found in a wide variety of colours and designs at Lord and Taylor's, and there, also, is the amusing Molyneux finger-print silk. The smart three-colour printed crêpes de Chine that Ducharne has made in black, red, and white or black, green, and white are to be seen at McCutcheon's. That very effective silk, which the French call *crêpe façonné* and the Americans call jacquard crêpe, is being shown at Wanamaker's in brown on cream or navy-blue on white, and a Bianchini-Férier version at Lord and Taylor's has a pattern of little green or red leaves on a dark ground. Gaily coloured small prints of leaves and flowers on black backgrounds, which are just the type to wear under a black coat early in the spring, are to be found in charming variety at Wanamaker's. The famous Liberty silks at McCutcheon's include a sort of rajah silk in green on off-white, and there are some very good Liberty crêpes de Chine and satins printed in small designs.

FOR more formal occasions, there are very lovely chiffons from Combier, which Wanamaker is showing. One of these has fine black lines etched on white, another has pink and blue flowers scattered on a white ground, and most sophisticated of all are those with black backgrounds printed in yellow, green, and beige. McCutcheon has a very effective chiffon from Bianchini-Férier with a white leaf on either a black or a coloured background. The charming Coudurier taffeta printed in black and grey that Louiseboulanger uses for her evening gowns is found at Lord and Taylor's, and Wanamaker has Bianchini-Férier's moire printed in a floral design.

For lingerie, the loveliest fabric of all is triple voile, and McCutcheon has this now in very pale pastel tints printed in tiny floral designs.

HOME-made movies have been a favourite diversion for several years, their devotees ranging from what the English call the Bright Young People, who specialize in thrilling melodramas of their own devising, to ardent sports enthusiasts with rolls of film relating to their cherished pastime, and fond grandparents who wish records of their progeny's progress. Now, a new pleasure and interest may be added to their future endeavours by the new Ciné-Kodak, which takes pictures in colour. What is nothing short of a modern miracle is accomplished simply by the use of a special lens and a special film. Then, sunlight and some one to manipulate it are all that are needed to preserve some moment in even a better way than putting it down in black and white. These cameras have smart-looking grey, black, or brown leather cases, and they, as well as any advice needed, may be had at the Eastman Kodak shop at 356 Madison Avenue.

THE restful simplicity and the amusing details that are characteristic of the whole modernistic movement in decoration have a wide appeal to nearly all smart women, and, when Jay-Thorpe opened a Chanel booth, a fur room, and other departments in the modern style, the shop found itself besieged by woman eager for this or that table or chair and even the Lalique glass lights and tables. So, in response to these demands, an "Interiors" department has been opened, where single pieces of furniture or whole interiors may be designed and planned. The architectural firm of Whitman and Goodman has been retained for the designing, and most fittingly, too, as it was they who did the Chanel booth and other modern rooms. The rugs, tables, chairs, and couches that are in the shop are often duplicated for individual orders, one little black-and-silver table in the office of the "Interiors" department being an especial favourite. The fur room made such an impression on a visitor from Chicago that she is having her dining-room done like it, with cold grey panelled walls of harewood and an oblong table of plate glass. As a formal background for satins and jewels, nothing could be more striking and effective. And the "Interiors" department, to say nothing of the whole shop, is an excellent example of the practical value of the modern style.

ONE always seeks the advice of an expert on a technical question, whether it be of ships or shoes or sealing-wax, so why not on tennis clothes? Here is a highly specialized sport,

(Continued on page 120)

Paris in Colour

This little portfolio of informal coloured sketches from our artists' note-books will be, hereafter, a regular feature of Vogue.

The black chiffon dinner-dress with sleeves is an important addition to every woman's wardrobe. Its transparent sleeves and décolletage distinguish it from an afternoon dress, and the many jewels, which would look out of place in the daytime, add to its more formal air. -- The coat is of heavy crêpe marocain, trimmed with black breitschwantz and lined and interlined with marocain. -- The black felt turban has a diamond hatpin. -- The shoes are of black patent leather. -- The black moire hand-bag has a jade, diamond, and enamel frame, and the vanity-case is of green aventurine, diamonds, and black enamel. -- The brooch is of diamonds and carved emeralds; the bracelet and pendant-watch of diamonds, and the ring of diamonds and one large emerald.

Ensemble from Premet

Bonwit Teller has this ensemble

AN IDEAL "COMPOSITE" COSTUME FOR RESTAURANT DINING

WHAT SMART WOMEN WEAR

DURING THE DAY IN PARIS

(a) Lady Castlerosse wears this woollen one-piece dress of beige madiana from London Trades. The vestee and flower are of white piqué.

(b) This beige crêpella dress is worn by Mrs. Randolph. A diamond bow-knot holds the crêpella bow in place. Wanamaker has this dress.

(c) Comtesse Alvaro de Munoz wears this costume consisting of a very dark green woollen coat trimmed with astrakhan (Augustabernard), a black felt hat (Reboux), and black patent leather pumps. The gardenias are natural. Mouchoir has printed monogram and border.

(d) This smart woman, seen walking in the Bois de Boulogne during the fashionable "heure du porto," wore a costume consisting of a three-quarter black woollen coat with standing collar and revers of beige gazelle, a matching skirt, and a blouse of rose crêpe de Chine. A hat exposing the entire forehead and a fine mesh veil completed the costume. Hats that show the forehead are becoming popular.

WHAT SMART WOMEN WEAR

TWEED!

This most versatile of fabrics has come into its own this season. Never before has it been seen in such quantities, in such a variety of weaves, and in so many charming and unexpected combinations of colour. The tweed top-coat is truly the backbone of the smart woman's sports wardrobe. For sports, travel, the country, and informal day costumes, it holds first place as the classic fabric. — The five costumes illustrated are representative of tweed as it is worn by the smart Parisienne.

Bonwit Teller has this costume

These costumes are from Bonwit Teller

(a) Beige monotone tweed: Short loose jacket bordered with nutria. Beige felt hat. Plaid silk scarf. Beige crocodile Oxfords and bag.

(b) Shooting costume of rough grey-beige tweed as worn by The Honble. Mrs. Harmsworth at the Château d'Hénonville. Thick wool plaid scarf in brown, red, and white. Flat-heeled Scotch sandals of heavy brown calf laced with leather thongs.

(c) Brown, orange, and beige mixed tweed: Smart straight coat with beaver collar and cuffs. Felt hat and kid pumps matching the fur.

(d) The very light tweeds are seen more and more. This coat is of a very light beige and white mixed tweed with beaver collar and cuffs. The hat is made of the coat material.

(e) Black-and-white is perhaps the smartest colour combination for tweed. This costume (Schiaparelli) includes a seven-eighths coat, slightly circular skirt, and hand-knitted black and white sweater.

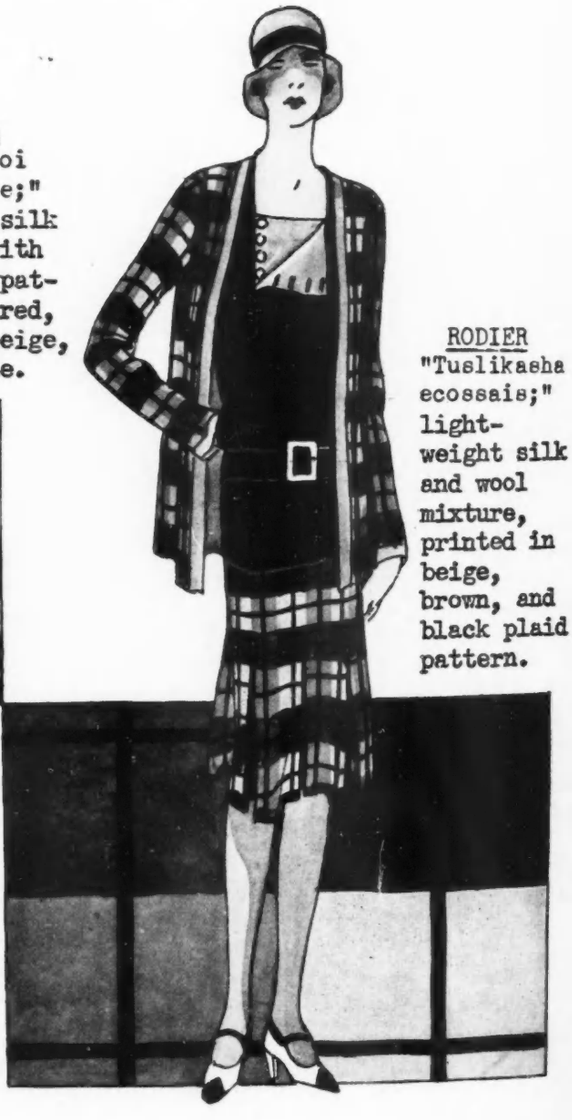
Vogue Interprets the—

Just as the French couturiers show their new creations twice a year, so do the fabric manufacturers present their collections of new materials, weaves, and prints for the coming season. At each new collection, the array of printed silk patterns seems more beautiful, the silk and wool mixtures more gratifying to sight and touch, and the woollens finer and softer in texture than ever before.

From the many thousands of materials shown in this season's collections, VOGUE has chosen these outstanding and distinctive fabrics because of their originality of design, weave, and beauty of colouring.

BIANCHINI, FÉRIER
Printed crêpe de Chine; red and green holly pattern on black background.

RODIER
"Djersasoi chevronne;" knitted silk jersey with chevron pattern in red, brown, beige, and white.



RODIER
"Tuslikasha ecossais;" lightweight silk and wool mixture, printed in beige, brown, and black plaid pattern.

ENSEMBLES FOR RESORT WEAR

— New Spring Fabrics

In making its selections, VOGUE has always one basic idea in mind: that the fabrics be adaptable to present-day needs. The fabrics which have been chosen for illustration in colour on these pages are particularly significant in their contemporary feeling and as forerunners of approaching fashion trends.

It is only after they are interpreted in the mode that the new spring fabrics may be shown to best advantage; therefore, to illustrate the beauty and adaptability of the materials chosen, VOGUE presents with each one an example of its most appropriate application to the fashions of the coming season.

MEYER
Mixed woollen in black and white.

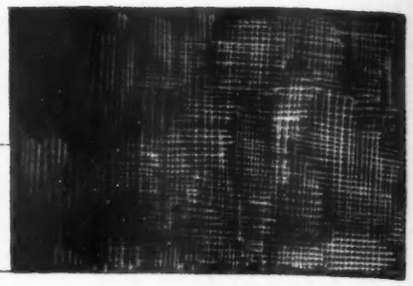
MEYER
"Madiana fantaisie;" navy-blue light-weight woollen with fine striped design in white.

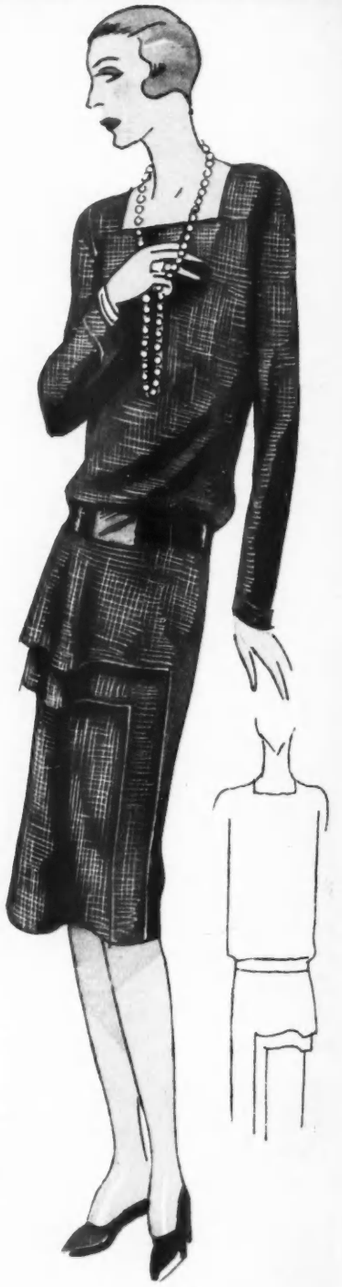
COUDURIER, FRUCTUS, & DESCHER
Printed foulard; red and cream pattern on black background.

THE BELTED COSTUME

FOR DAYS IN TOWN

THE NEW SPRING FABRICS ADAPT THEMSELVES TO THE AFTERNOON MODE





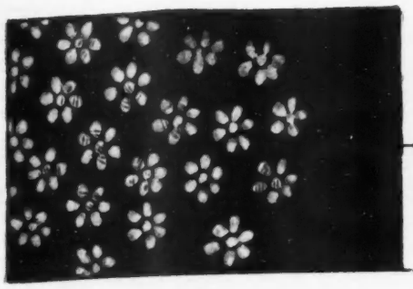
DUCHARNE
Printed crêpe de Chine,
Pink roses on black background.

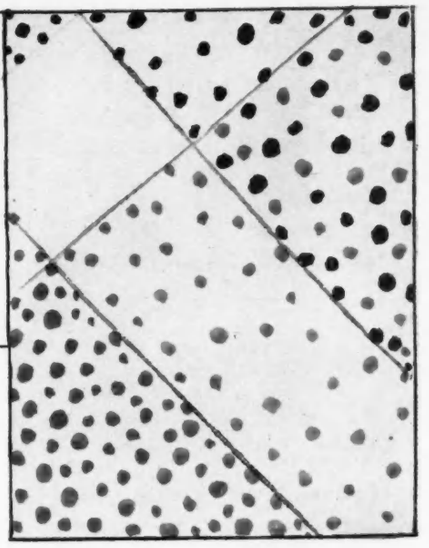
RODIER
Printed silk crêpe
"Sumida,"
Brown on white
background.

MEYER
"Bokaya," a thin linen-
like woollen,
Brown mixed with white.

TRANSPARENT FABRICS

THAT GIVE GRACE AND DISTINCTION TO THE EVENING MODE





BIANCHINI, FÉRIER
Tiny stylisé flowers of silver lamé on black voile background.

DUCHARNE
Printed chiffon,
Black, white, and red.

COUDURIER, FRUCTUS & DESCHER
Printed georgette,
Red and black speckled pattern on rose background.

New Handbags for—

Sports wear

(a) Brown crocodile envelope bag with gold metal clasp.

(b) Tan box calf bag with thong stitching and gold metal frame.

(a) Dunhill

(b) Dunhill

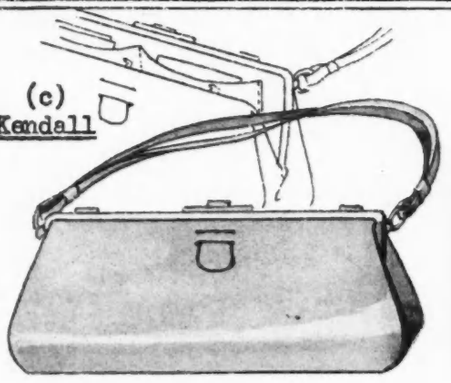
Bonwit Teller shows this bag

Tailleurs & Travelling

(c) Natural pigskin bag fitted with travelling necessities.

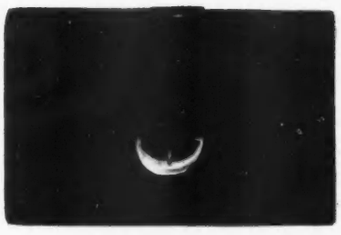
(d) Envelope bag in navy-blue sealskin with crystal buckle.

(c) Kendall



Bonwit Teller has this bag

(d) Alexandrine



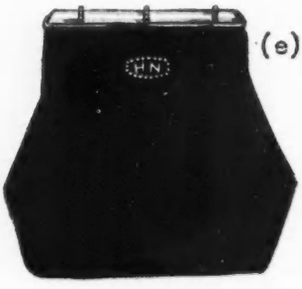
Franklin Simon has this

Afternoon

(e) Black velvet bag with crystal and diamond ornament and monogram.

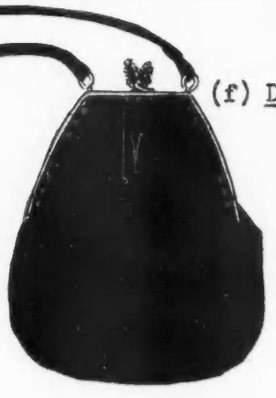
(f) Black antelope bag with black and red enamel frame.

Bonwit Teller shows this bag



(e) Morabito

(f) Dunhill



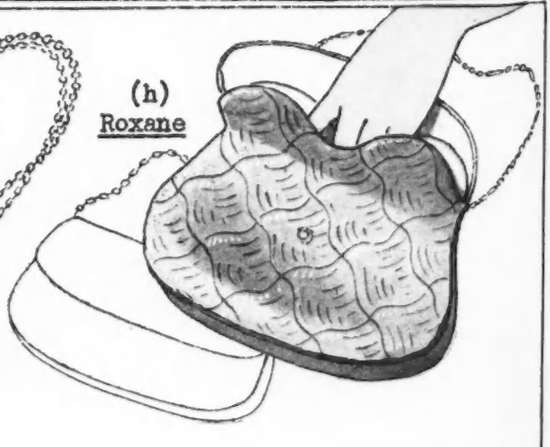
Evening

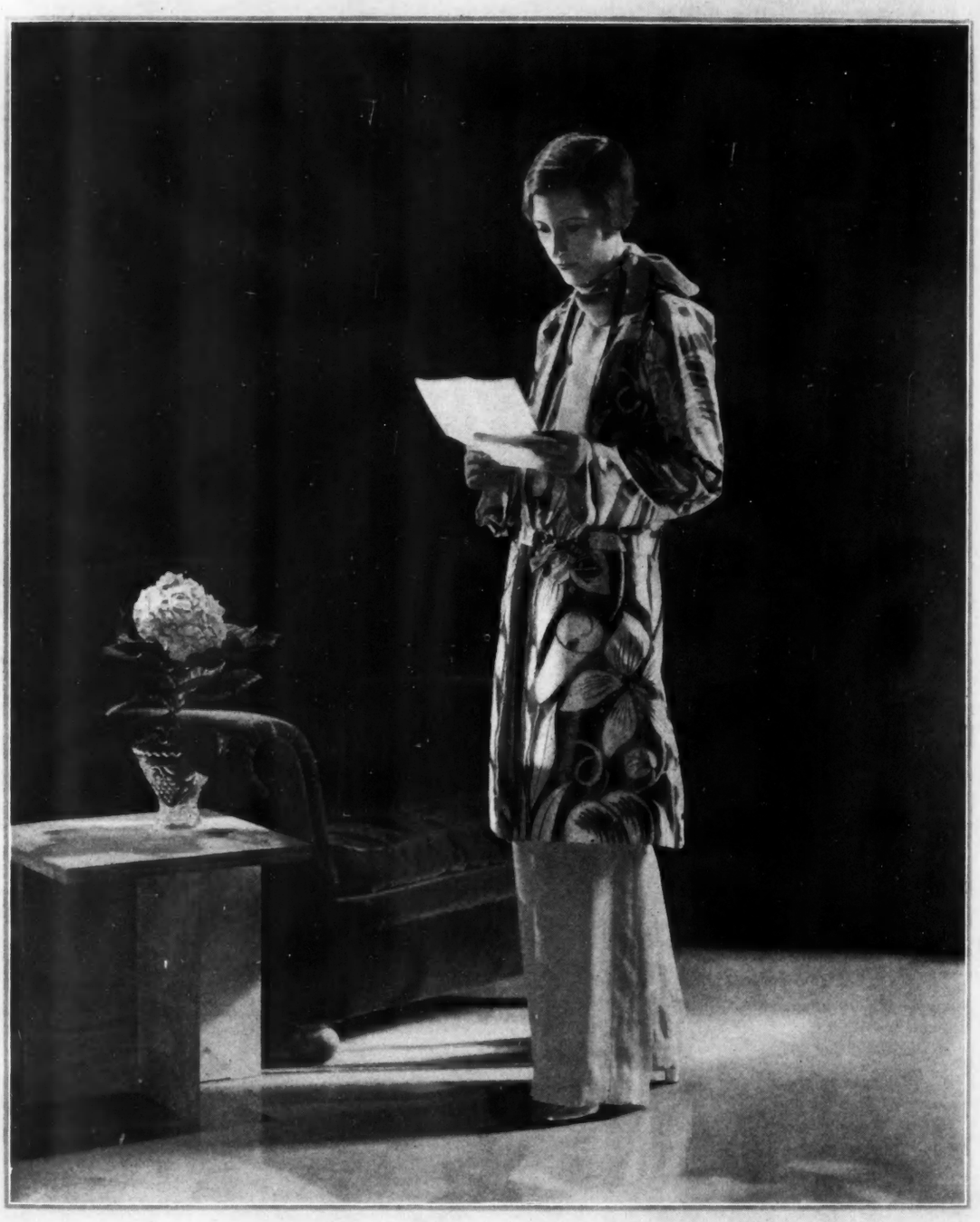
(g) Water-green faille evening bag embroidered with seed-pearls.

(h) White and gold lamé evening pochette with fine gold chain.

(g) Roxane

(h) Roxane





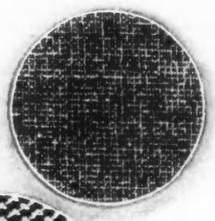
Hoyningen-Huené, Paris

This pyjama costume, "Novice," shows the extremely wide trouser legs that made their appearance on the Riviera last summer. The trousers and blouse are of bluish-lavender crêpe marocain, and the taffeta coat is printed in a black-and-lavender design

PYJAMA TROUSERS *Grow Extravagantly* WIDE

A FIVE-PAGE PORTFOLIO of FRENCH FABRICS

(Above) Les Spires Hindikasha. A fine woollen with a crêpe de Chine print

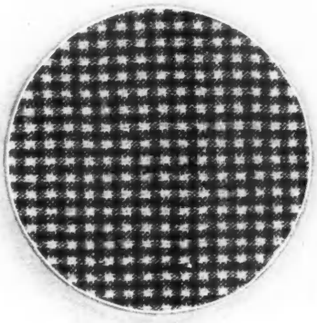


(Above) Toillic. A light tweed with a homespun-like surface

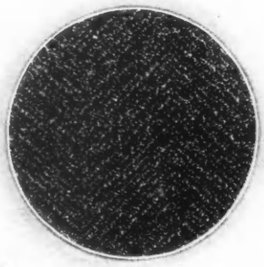
(Right) Djerasoi Pointillé. Black and white silk jersey in stipple effect

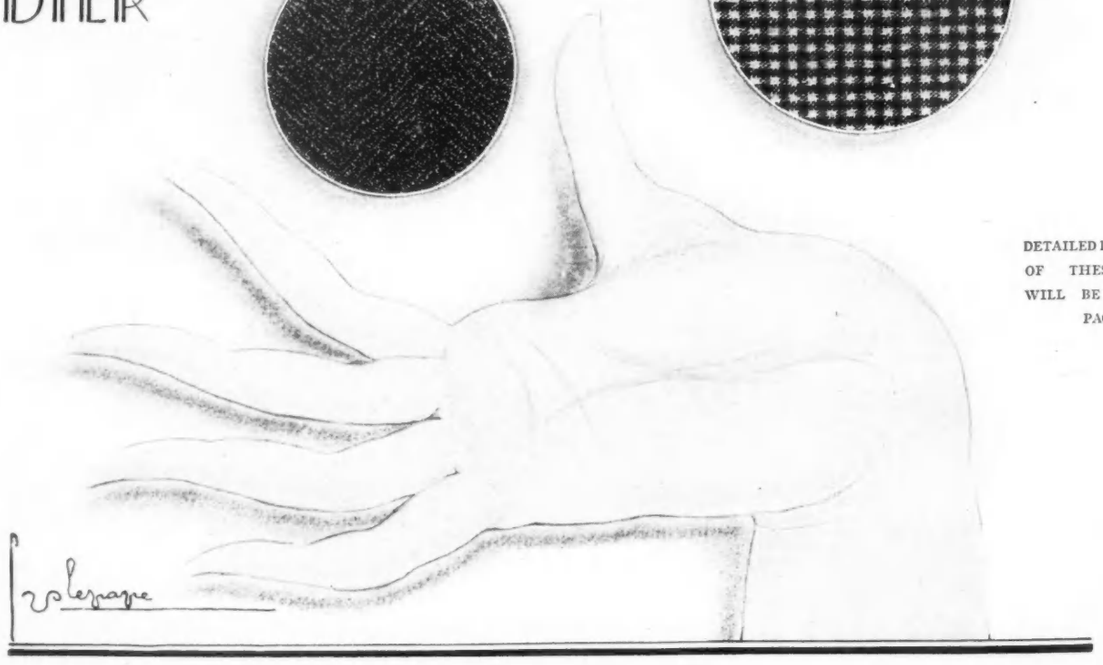
(Below) Ondamoussa. Wool crêpe plaided in black and white

(Below) Moussida. Light-weight black woollen threaded in white



RODIER





DETAILED DESCRIPTIONS OF THESE FABRICS WILL BE FOUND ON PAGE 98

A COLLECTION distinguished by a reversal of the usual characteristic designs of silks and woollens.

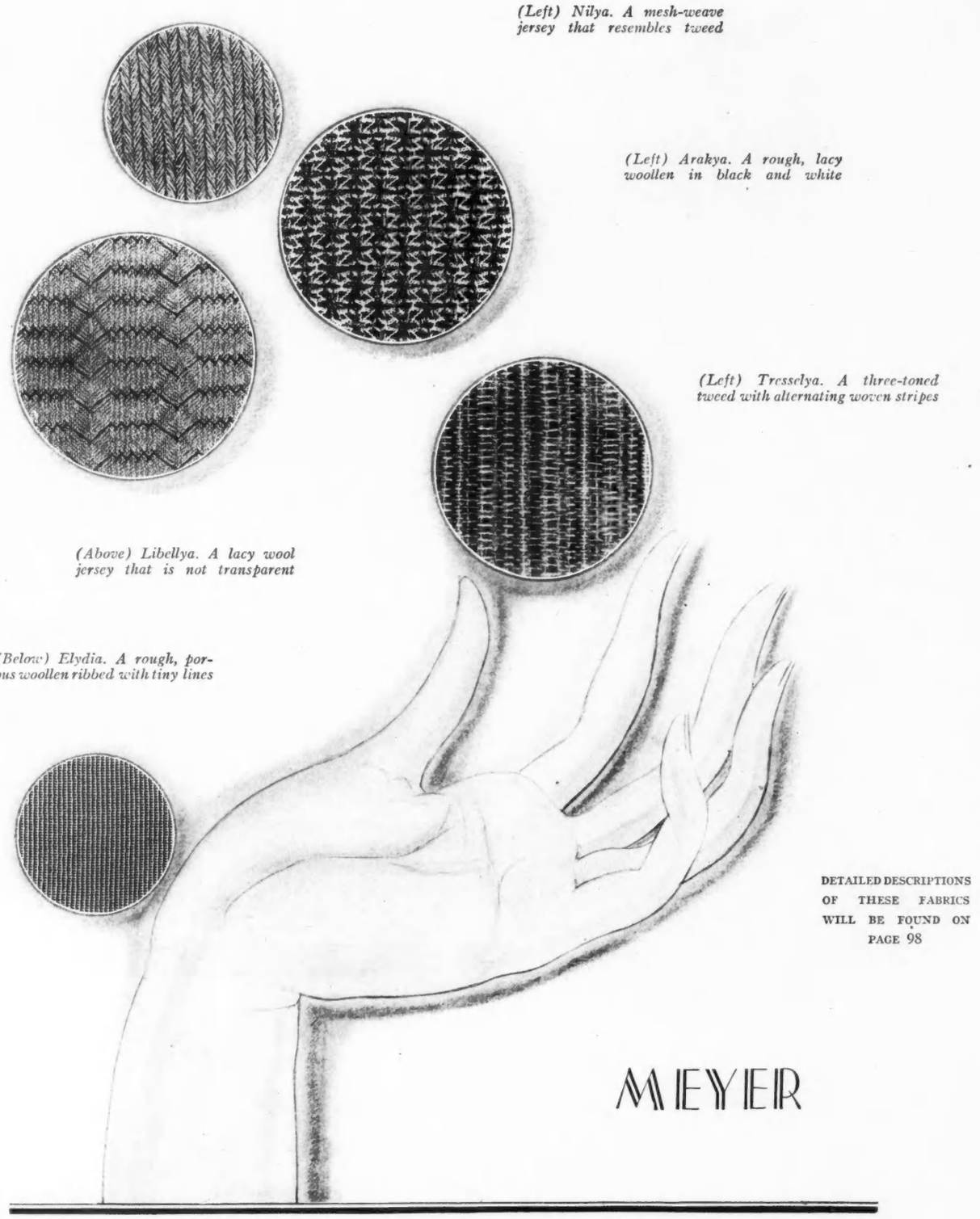
Sports wear—Toillic and toile dulcyl, fabrics resembling flannel; djersalic, a thick jersey.

Semisports wear—Tuslikasha, a silk-patterned woollen; djersakasha plume, a lacy jersey.

Town wear—Crêpellété, a gauzy crêpella; moussiva, a mossy woollen; voile rodelic, a fine woollen voile; crêpe sumida and tchinsou, woollen-patterned silks; moussida, a silk-and-wool mixture of masculine inspiration; rudic, a mixture with a diagonal weave.

Patterns—Checks, plaids, chevrons, men's suiting weaves, black and navy-blue fabrics threaded with white, chiné, tiny or very large motifs, openwork designs.

Colours—Beige and natural tones, browns, blues, reds, blacks, and a new colour that is a pleasant mélange of salmon, grey, and rose.



(Left) Nilya. A mesh-weave jersey that resembles tweed

(Left) Arakya. A rough, lacy woollen in black and white

(Left) Tresselya. A three-toned tweed with alternating woven stripes

(Above) Libellya. A lacy wool jersey that is not transparent

(Below) Elydia. A rough, porous woollen ribbed with tiny lines

DETAILED DESCRIPTIONS OF THESE FABRICS WILL BE FOUND ON PAGE 98

MEYER

A COLLECTION chiefly of patterned woollens with all the freshness and airy lightness of the out-of-doors.

Sports wear—Trelya, a jersey-grained woollen; a peach-bloom flannel; cordelya, a rope-like tweed; jerseys and their simulations; aranya, a sweater material.

Semisports wear—Tusselya, of the tussur family; lacy jerseys.

Town wear—Bokaya, a linen-weave woollen; elydia, a silk-and-wool mixture with a white rib; madiana fabrics, in dark backgrounds with fine traceries of white in tiny checks and in mixtures.

Patterns—Men's suiting designs, coloured backgrounds threaded with white, diagonal weaves, lozenges, tiny triangles or squares, stripes, wriggly chevron weaves, openwork designs.

Colours—Pastels, reds, definite blues, bieges—bluish, greenish, yellowish, or tinged with rose or mauve, grèges or string colours—navy-blue, black, pepper-and-salt grey.

Bianchini Ferier

A COLLECTION marked by vivid contrasts in colour, fabric, and pattern.

Daytime wear—Mechera, a silk with a linen-like weave; stuarde, a silk-and-wool mixture; printed shantung; printed surah; printed men's shirting; crêpe antique; toile de soie; alpaca; crêpe de Chine; crêpe flamenga; chiffon.

Evening wear—Fulgasatin, an artificial silk; jervisa, resembling charmeuse; plain and printed chiffon; crêpe matelassé; crêpe satin; moire; taffeta; voile; marquisette.

Patterns—Plaids, checks, polka-dots, large and small flowers, bouquets, Chinese motifs, landscape prints, patterns suggestive of wall-paper, confetti, diagonals, triangles, diamonds, squares.

Colours—Black or pastel backgrounds; three and four colour combinations; multicoloured and monochrome combinations; red, in backgrounds and motifs.

DETAILED DESCRIPTIONS OF THESE FABRICS WILL BE FOUND ON PAGE 112

Soieries F. Ducharne

A COLLECTION with each fabric conceived and patterned for a special use.

Daytime wear—Printed marocain, printed crêpe burnous, printed gabardine de soie, printed ottoman, printed surah, foulard, crêpe Neuville—resembling georgette crêpe—, printed radium.

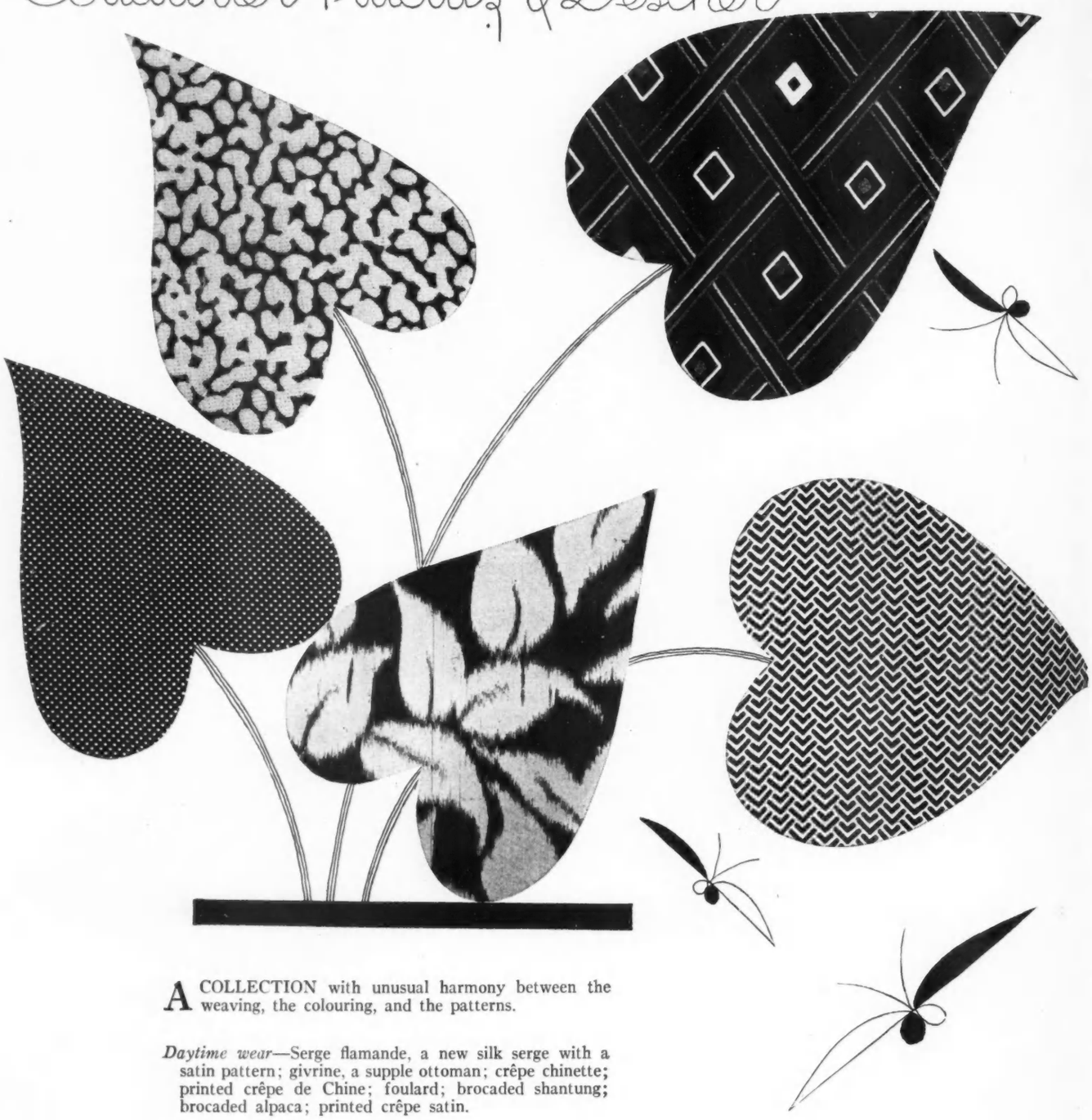
Evening wear—Crêpe lolita, a new georgette crêpe with almost invisible checks, marquisette, taffeta, moire, metal lamé, lamé moire, lamé crêpe romain, lamé crêpe georgette, printed mousseline.

Patterns—Plaids, checks, dots, points, fruits, flowers, foliage, butterflies, sea-stars, Persian motifs, stippled effects.

Colours—Rich and vibrant colours, autumn shades, pastels on dark backgrounds, much black in patterns.

DETAILED DESCRIPTIONS OF THESE FABRICS WILL BE FOUND ON PAGE 112

Coudurier Fructus & Descher



A COLLECTION with unusual harmony between the weaving, the colouring, and the patterns.

Daytime wear—Serge flamande, a new silk serge with a satin pattern; givrine, a supple ottoman; crêpe chinette; printed crêpe de Chine; foulard; brocaded shantung; brocaded alpaca; printed crêpe satin.

Evening wear—Metal broché satin, marquisette, voile, chiffon, georgette crêpe, brocaded moire.

Patterns—Polka-dots of all sizes, chiné effects, old-fashioned flowers, Chinese flowers, modern flowers, overlapping effects, patterns similar to tweeds, constellations, tiny stars, hearts, clubs, diamonds, and spades, large cloudy flowers.

Colours—Black backgrounds, three shades of one colour combined, nasturtium and autumn colourings, pastel colourings.

DETAILED DESCRIPTIONS OF THESE FABRICS WILL BE FOUND ON PAGE 114

American Fabric Makers Weave a New Spring Mode

FABRIC—colour—line—feeling—these four are the ingredients of any mode, and the greatest of these is fabric.

Never have fabrics been so important as during recent seasons, when simplicity has been the outstanding characteristic of chic, and never have they played their rôles so well as this season. For the ensemble idea—the idea that every costume must be considered as a whole and every detail thought of as a part of the costume—has been recognized by the fabric manufacturers. The new materials reflect a knowledge of the principles behind the mode. The collections are no longer merely groups of beautiful pieces of silk, fine pieces of woollens. They are well-thought-out collections containing fabrics that will combine with one another. The importance of colour and design in relation to the mode as a whole has been realized. The textures of the materials are those best adapted to the new lines of fashion. Plain fabrics are beautifully matched with the grounds of prints; woollens and silks echo each other's designs. The well-dressed woman will find among the new spring materials endless possibilities for carrying one theme throughout each division of her wardrobe and so attaining the greatest possible chic.

Silks

Colours

For Sports. All-white is extremely chic, accented by red, yellow, brown, black, and bright dark blue, in sweaters, jackets, scarfs, belts, and other accessories.

Yellow predominates, in a variety of shades,—canary-yellow first, then yellows with pinkish casts, orange casts, and greenish casts, accented by white, brown, and occasionally by an odd shade of green.

The range of pastels is important, with pale almond-green, shell-pink, and powder-blue first in prestige.

An extremely vivid shade of red with a yellow cast is much in evidence.

For golf and other sports, sun-tan is the smartest shade—the newest version of the ever-popular beige. Almond-green and red also are smart.

For Town. Bright dark blue stands out, accented by white, flesh colour, and beige. Following, in order of importance, are blue combined with yellow; deep raspberry-red, alone or with navy-blue; black and white; black combined with a black and bright green print; brown combined with pale creamy champagne or with yellow; and black and pink.

In prints, grey, navy-blue, and red form a smart combination, as do brown, beige, and orange; black, white, and pink; grey, white, and yellow; and green, beige, and yellow.

The new prints stress the chic of grounds in green, dark red, mulberry, and blue, with the ground more in evidence than heretofore.

For Evening. The colour depends upon the fabric. But, in general, the order of importance is—white, chalk-blue, off-whites with pinkish casts, black, greens, pink with black, pink with chartreuse, two or more pastel colours in combination, and red. Prints will be much in evidence.

Characteristics

All types of crêpe are used, for both daytime and evening.

Failles, moires, and all finely ribbed silks are very smart.

Foulard has been introduced for evening by Louiseboulanger.

More georgette crêpe is used than usual.

Washable silks predominate in sports and summer wardrobes.

Peau de soie (soft taffeta) is chic for evening frocks.

Chiffons hold their own.

Lace is extremely smart for dinner-gowns.

Satin—both stiff and with a crêpe back—is important.

Warp printed taffetas are popular.

Prints are ubiquitous. They are seen in almost all types of silks, crêpes, foulards, failles, moire, chiffon, and georgette crêpe. Their lovely dark grounds match the plain silks of accompanying coats. (The silk crêpe coat is very important.) Gay flowers bloom on dark blue; green and yellow on brown. Cravat patterns, scatter designs, checks (broken, regulation, and novelty), plaids, large and small, etched patterns, dots, are handled oddly and in unusual colour combinations, and some shadow designs are used.

Uses

For semisports. Fine designs in wash silks, both woven and printed, are important.

Plain silks are very smart for dresses worn with printed jackets, scarfs, and belts.

Necktie silks are used for dresses, worn with plain coloured wool cardigans.

Tweed-patterned silks repeating the feeling of the accompanying tweed are extremely smart in heavier sports costumes.

For town and afternoon. Plain and printed silks, used in combination, form the smartest note. The printed silk is usually used for the frock and coat lining, the plain for the coat. Very new and smart is the combination of a light coloured coat over a dark dress; as, for instance, a beige coat worn with a dark brown frock printed in a beige design.

Silk jersey has been revived.

Very smart frocks use a silk with the ground in one colour, the design in another, in combination with a silk reversing the colours, but repeating the design.

Many suits combine two colour versions of the same silk—the skirt and jacket, for instance, might be in pink with a white flower, the blouse in blue with the same white flower.

(Continued on page 116)

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9688
(Right) This bridal or evening princesse frock may omit the court train and long mousquetaire sleeves. It would be charming if developed in a soft moire or in a dull-surfaced heavy silk crêpe. Designed for sizes 14 to 42

Frock No. 9687
(Left) This frock for the bridesmaid or for afternoon wear may be of flower-printed chiffon or crêpe, or of plain material. These printed silks are very new in colouring and are a wise choice. Designed for sizes 14 to 42

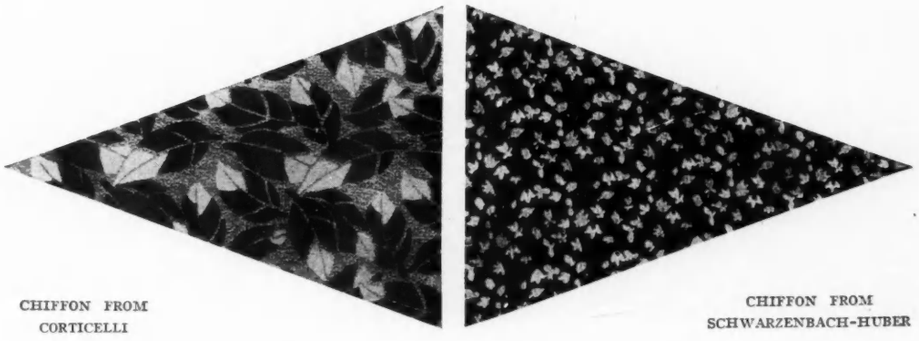
CHIFFON FROM CHENEY

A FROCK FOR THE BRIDE AND THE BRIDESMAID

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9686
(Right) For street or afternoon wear, this frock may be developed in plain or printed chiffon or silk crêpe, in designs similar to those shown below. Tucking is a smart feature. Designed for sizes 14 to 40

(Below) These prints are typical of many that may be had in either silk crêpe or chiffon. At the left is a small leaf design in reddish-brown tones; at the right, the tiniest of prints in greens and blue



CHIFFON FROM CORTICELLI

CHIFFON FROM SCHWARZENBACH-HUBER

THE AFTERNOON MODE ADOPTS NEW FABRICS

DESIGNS FOR
PRACTICAL DRESSMAKING

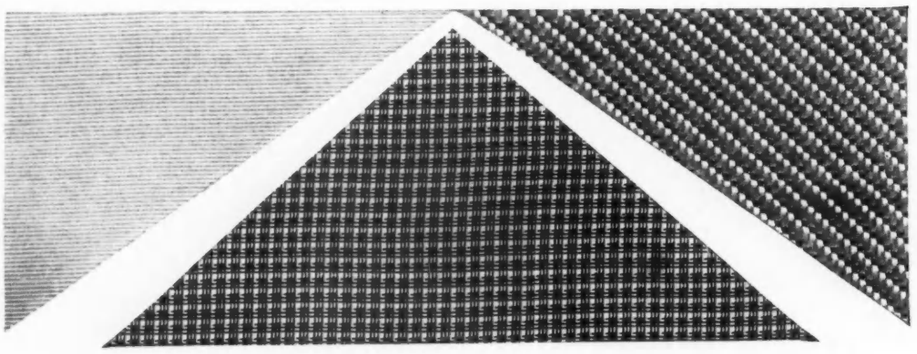
Frock No. 9681
(Extreme left) Inverted tucks appear at the hips and below the slashes in yoke effect on this one-piece frock of crêpe de Chine. There are inverted tucks at the neck in back, and the set-in sleeves may be omitted. Designed for sizes 14 to 40

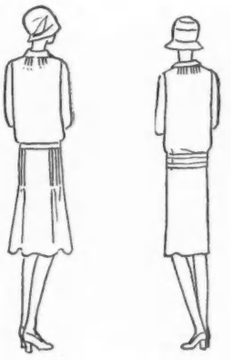
Junior Misses' Frock No. 9698
(Left) A finely checked radium silk, like that at the bottom of the page, fashions this frock, which has a front slashed and tucked at yoke depth and above and below the belt section. The sleeves are set in. Designed for sizes 13, 15, and 17 years

(Lower left) SILK JERSEY FROM L. O. THOMPSON

(Below, centre) CHECKED RADIUM FROM CHENEY

(Lower right) DEBONAIR SILK FROM CHENEY





TUCKS ADD THE CHARM OF TRIMMING TO SIMPLICITY

DESIGNS FOR
PRACTICAL DRESSMAKING

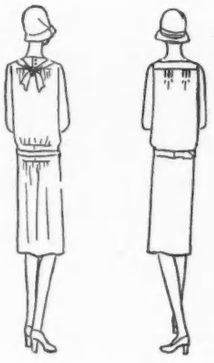
Frock No. 9682
(Extreme right) An inserted box-pleated section at the left-side front, with applied trimming at the top, is a feature of this frock of silk crêpe. The irregular neck-line has an applied band as a finish. The sleeves are set in. Designed for sizes 14 to 46

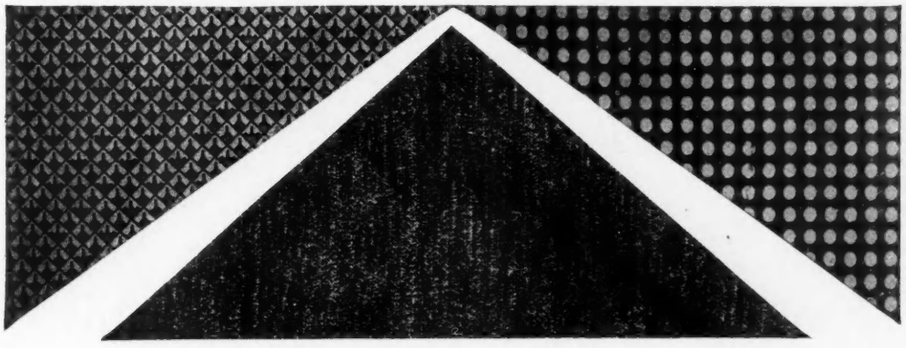
Frock No. 9683
(Right) This frock of printed tie silk is slashed and gathered in front and back, above and below the belt sections. The neck-band falls free from the shoulders in front and back, and there are narrow ties at the wrists. Designed for sizes 14 to 42

(Lower right) PRINTED RADIUM FROM CHENEY

(Below, centre) WOOL-AND-RAYON JERSEY FROM SECURITY MILLS

(Lower left) CRAVAT SILK FROM STEHLI





TWO NEW FROCKS THAT FAVOUR BOWS

DESIGNS FOR
PRACTICAL DRESSMAKING

Blouse No. 9692 Skirt No. 9624
(Extreme left) Bright red and cream coloured poppies are scattered on the silk crêpe of this two-piece frock. The skirt, pleated in front, is plain in back, and the blouse, worn inside or outside, is collarless, with revers and a tie finish. Sizes 14 to 44; skirt, 26 to 38

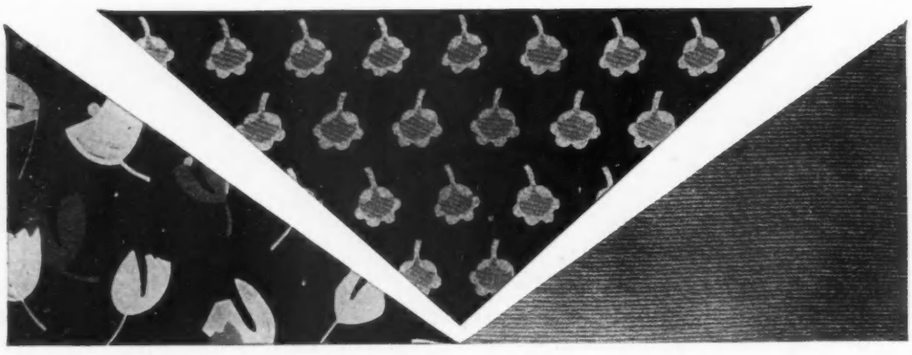
Blouse No. 9692 Skirt No. 9693
(Left, centre) A second version of the blouse at the extreme left may be of white crêpe de Chine and trimmed with drawn-work or of the printed crêpe below, in the centre, with a green flower on black. The black cheviot skirt is circular. Sizes 14 to 44; skirt, 26 to 40

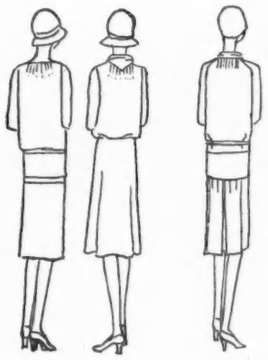
Blouse No. 9695 Skirt No. 9696
(Left) Silk crêpe in two tones may be used for this blouse and skirt, or the fabric at the right, below, a heavy ribbed silk, may fashion the entire costume. The blouse has an applied lower section; the skirt, box pleats and a yoke. Sizes 14 to 44; skirt, 26 to 40

(Lower left) SILK CRÊPE FROM TRUHU

(Below, centre) PRINTED CRÊPE FROM CHENEY

(Lower right) SILK PIQUÉ FROM HAAS





NEW FABRICS THAT TELL TALES OF CHIC

DESIGNS FOR
PRACTICAL DRESSMAKING

Coat No. 9690
Blouse No. 9695 Skirt No. 9696
(Right) The closely knit woollen fabric with a diagonal weave, shown below at the left, may be used for this coat with bias fold trimming of self-material. The blouse and box pleated skirt are shown at the right on the opposite page. Sizes, coat, 14 to 46

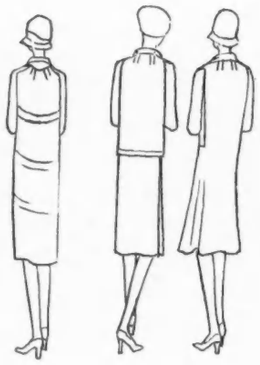
Suit No. 9691 Blouse No. 9692
(Right, centre) Woollen with a subdued check or the soft brown-and-beige tweed shown below (centre) may be used for the jacket and skirt of this suit. The jacket is trimmed with bias bands. With the suit is worn a simple crêpe blouse. Sizes, suit, 14 to 42

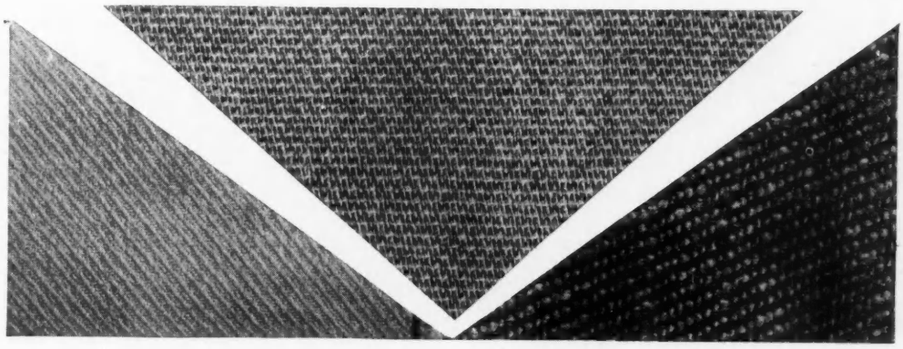
Coat No. 9689
(Extreme right) Very smart is the long coat with princesse lines, and this one may be made of cashmere or, with equal chic, of the soft, thick grey tweed at the right below. Both front and back extend to meet the side seams below the inserted underarm sections; 14 to 42

(Lower left) RIBBED WOOLLEN FROM BOTANY MILLS

(Below, centre) TWEED FROM FORSTMANN

(Lower right) TWEED FROM AMERICAN WOOLLENS





SPRING WOOLLENS ARE SOFT IN TEXTURE AND IN COLOUR

Frock No. 9680

(Right) The circular skirt of this printed radium frock joins the sectional upper part in a shaped line. The bows at the neck-line and waist-line are in one with the front. Designed for sizes 14 to 44

DESIGNS FOR

PRACTICAL DRESSMAKING

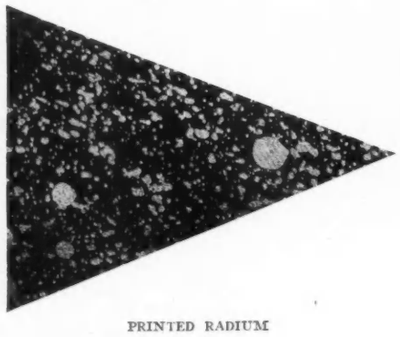
Frock No. 9678

(Left, centre) Printed handkerchief linen is charming for this frock with tucks above the hem, a tucked hipline, and applied trimming at the neck and sleeves. Designed for sizes 14 to 42

Frock No. 9684

(Left) The skirt section of this becoming silk crêpe frock has a shirred motif, and the collar is shirred at one side. The shaped collar and turnover cuffs are hemstitched. Designed for sizes 14 to 42

PRINTED PUSSYWILLOW
FROM MALLINSON



PRINTED RADIUM
FROM MIGEL

Frock No. 9685

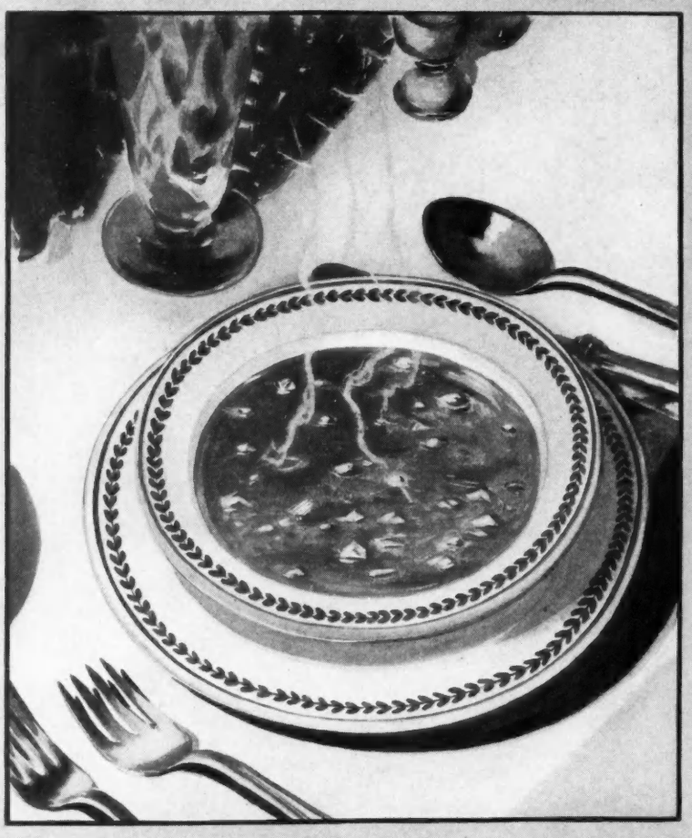
(Left) The skirt of this silk crêpe frock is shirred at the hips, joining a shaped edge. Shirrings appear at the shoulders in the front, tucks in back, and there is a tie belt. Designed for sizes 14 to 46

Evening Frock No. 9679

Crêpe satin is very smart for evening wear and is gracefully used in this frock with circular side sections and an uneven hem-line. The scalloped collar is optional. Designed for sizes 14 to 40

FROCKS ARE LIGHTER FOR LONGER DAYS

VEGETABLE SOUP
with a difference!



The French Soup Chef shows his hand!

Taking an old-time family favorite and giving to it the fine French touch! You sense at once that this has been achieved in Campbell's Vegetable Soup.

Here is vegetable soup refined and perfected to meet the most exacting taste. It is a soup that combines, in a rare degree, tempting flavor and the satisfaction of generous nutriment.

As you know, the latest teachings stress the importance of serving more and more of the health-giving vegetables. Campbell's Vegetable Soup offers you a delightful way to increase the vegetable foods on your table.

Especially if you have children is this soup useful. They love it. No need to coax them to eat their vegetables when you give them Campbell's Vegetable Soup!

Often this soup is the ideal luncheon or supper. Its fifteen different vegetables make a quite sufficient midday or evening meal.

And as a daily aid in meal-planning, consult the full list of the twenty-one Campbell's Soups printed on every label. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

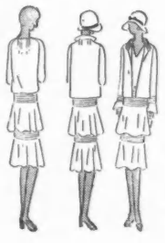
Evening Ensemble No. S3301
(Right) A separate chiffon jacket completes this attractive evening ensemble. The fronts of the filmy jacket, which has epaulet sleeves, are rolled back in revers. Designed for sizes 14 to 46

Evening Ensemble No. S3301
(Right, centre) The straight skirt of this chiffon frock falls in long drapery at the sides and joins the upper section in a shaped yoke-line. The belt is of the chiffon. Designed for sizes 14 to 46

Ensemble No. S3303
(Left) The frock of this silk crêpe ensemble features simulated tucks, two circular flounces, and epaulet sleeves. The sleeveless jacket (not illustrated) has a straight collar. Designed for sizes 14 to 40

DESIGNS FOR

PRACTICAL DRESSMAKING



PRINTED CRÊPE
FROM MARSHALL FIELD

PRINTED CHIFFON
FROM HAAS

Frock No. S3304
(Left) The pleated skirt of this smart printed crêpe or chiffon frock extends in a V in front and forms triple tiers in the back. The tied girdle and pleating at the wrists are chic details. Designed for sizes 14 to 40

Evening Frock No. S3302
(Right) Taffeta is an excellent material for this evening frock with interesting circular panels falling in an uneven hem-line. The circular peplum sections may be omitted if preferred. Designed for sizes 14 to 42

SPECIAL DESIGNS FOR FESTIVE OCCASIONS

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Patterns are priced at 40 cents for each blouse, short coat, skirt, lingerie, or miscellaneous patterns; 40 cents for children's patterns; 65 cents for each frock, evening frock, long coat, or négligée; special patterns, $1

Stokowski

and the Philadelphia Orchestra are playing the "Nutcracker Suite"

The world's great artists are Victor artists— **PHILADELPHIA SYMPHONY, BOSTON SYMPHONY, CHICAGO SYMPHONY, HOLLYWOOD BOWL ORCHESTRA, NEW YORK PHILHARMONIC ORCHESTRA . . . .**

ORCHESTRA night at the Philadelphia Academy of Music. Motor-cars in an unbroken line. An audience radiant in jewels and furs. On the stage, the orchestra, waiting. . . . A burst of applause. Stokowski!

The conductor raises his baton, galvanizing a hundred musicians into one superb unit. An expectant silence, broken by the strings as they announce the first movement of Tschaikowsky's familiar, always-welcome *Nutcracker Suite*. . . . One hundred musicians on their feet, acknowledging the tumultuous applause.

Wherever you live, you may hear this and other great symphony orchestras, in your own living-room . . . through the Orthophonic Victrola. Precisely as you would hear them in concert. Whenever you say, and with all the encores you wish. The new Victrolas are more desirable than ever. . . . Victor Talking Machine Company, Camden, N. J.

The New Orthophonic

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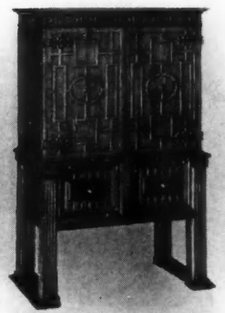

Model Nine-fifty-four. Victor Automatic Electrola with Radiola Super-Heterodyne. List price, $1350, with Radiotrons.

"C'est la mode"

LELONG

. . . Finality . . . one understands, coming from Lelong. Lelong Parfums are the result of his art, his subtle understanding of the harmonizing touches that intensify beauty of wearer and costume. For her who is mindful of the mode, there is nothing more to ask.

You will find Lucien Lelong parfums, compacts, lipsticks, lotions and other produits de beauté at leading department stores and exclusive perfume shops.

LUCIEN LELONG
PARIS

Martinus Andersen

"Au Matin" is Houbigant's newest perfume (shown in the foreground), a clear flower odour that has the fresh fragrance of a garden in the early morning; from Altman. Lady Victor Paget's perfume (right) is essentially a sophisticated fragrance, introduced by a woman of fashion for fashionable women; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

THIS is a time of year when sunbathing comes into its own again. A large part of the smart world is reclining on Southern beaches, drinking in all of the healthful benefits that the sun has to offer and reviving faded coats of tan. And another part is developing the cult of the sun-ray machine, a cult, by the way, that is continually adding to its number of enthusiastic followers. Primarily, of course, the sun machines are used for their healthful properties. There are few things in these February days, when life in general seems a rather dragged-out affair, that renew energy and vitality as readily as a daily series of sun-baths. Also, there is the welcome assurance that a Palm Beach tan can be prolonged indefinitely under the kindly rays of these artificial suns, or—and here is a point to be remarked by those who note the reappearance of sunburned hues with envy—tan can be easily acquired without going any further South than the nearest shop that sells a sun lamp!

A PLACE IN THE SUN

Among the many excellent varieties of these lamps, one has recently been introduced that is almost a pocket edition of a standard, well-known make. In reality, this smaller lamp measures twelve by twelve by nine inches and is fitted into such a compact case that it is easily carried from one room or locality to another. This particular lamp is made without overhead bulbs, and, despite its miniature size, it has the same virtues as the larger size of the same lamp and is entirely practical for use at home. It can be conveniently placed upon a chair or table, and one can sit or lie in front of it, as one prefers.

The regulation finishes for this case are mahogany and ivory, but Altman, in New York, where the lamp is sold, has finished it in rose, blue, green, orchid, and yellow, so that it will match the colour scheme of bath or dressing-room. Altman will also undertake to finish it in a colour to match any special colour scheme that may be desired, so one may become healthy and tanned in the midst of completely harmonious surroundings. Price is also a consideration in the new version of this ultra-violet ray lamp, since, in reducing the size, the cost has been correspondingly lowered to a very moderate sum.

TWO PLEASANT PREPARATIONS

A good liquid cleaner is always a pleasant addition to dressing-table equipment, and Angela Varona has introduced a new liquid cleansing cream that has many properties to recommend it. It is a light and gentle liquid, yet it is a most efficient cleanser, as the amount of grime and make-up that comes from one's face after its use will testify. The fragrance is a mild, clean one, and the preparation has the simplicity and purity that characterize the products of this specialist.

Some women find this liquid form of cream especially convenient when time is an element to be considered—since it takes but the briefest time to use—and are making it a habit to keep both the liquid and the solid form of cleanser on hand.

Another contribution from Angela Varona is a new lip-salve that comes in the same amusing and convenient little box of green composition as her other lip rouges. This salve is especially smooth in consistency and is very moist, so that there is no danger of drying the lips.

A COSMETIC ENSEMBLE

"Poudre enchanté" is the descriptive name given to Helena Rubinstein's newest French face powder, and it lives up to its title by being especially fine and delicate in texture and by leaving a satiny finish upon the skin. The fragrance is redolent of flowers, and the powder has the very pleasant faculty

(Continued on page 110)

"Oh, it's a Parsee coat I picked up at Malta," Mrs. Iselin says of this becoming frock, gorgeously embroidered in the hues that best set off her beauty. She designed it herself, like the debonair caped highwayman's coat worn with the chic small Reboux tricorne of the larger portrait.

MRS. ADRIAN ISELIN II *is the wife of the internationally distinguished yachtsman. Her chic, her Titian beauty, her generous heart, her merry wit, her brilliant talents make her one of the smartest and best-loved women in New York. Her flawless skin, white and smooth as ivory, adds to her great charm.*

"Women are loveliest in evening dress," says Mrs. Iselin. "There is charm in smooth white skin!" This dramatic Lanvin model of antique green brocade and silver lace reveals the ivory beauty of Mrs. Iselin's neck and arms. A magenta girdle and slippers with magenta heels are worn.

"A lovely skin is essential to Chic," says

MRS. ADRIAN ISELIN II

MRS. ISELIN'S BEAUTY recalls the gorgeous Renaissance. She has burnished copper hair and wonderful green eyes like precious jewels. Her perfect skin is white and smooth as ivory. Tall, smartly slender, graceful in every gesture, Mrs. Iselin is famous for her chic.

Color is her hobby. Color can make or mar a woman's beauty. For her own auburn type she chooses tawny browns and tans, yellows and greens. Her home is a magnificence of color. Every tint but pink is in the great living room—red lead floor, lemon yellow walls, sapphire and magenta, flame, emerald.

"Nowadays to be perfectly groomed is all-important," says Mrs. Iselin. "Fastidious women follow a daily régime. Pond's complete Method makes this daily treatment simple and practical.

"The Cold Cream has always been my standby. Now the Tissues are exquisite for removing cold cream. The Freshener keeps your skin firm and young. The Vanishing Cream gives a delightful powder base. I've used it on my hands, too, for years to keep them smooth and white."

Mrs. Iselin's dressing table with green gift jars made by Pond's to hold her Two Creams and Skin Freshener.

In their familiar containers—Pond's famous products, Two Creams, Cleansing Tissues and Skin Freshener.

Thousands of chic and beautiful women are keeping their skin lovely by Pond's Method. Follow it thus:

AMPLY APPLY the light, pure Cold Cream over face and neck, morning, night, and always after exposure. Use firm, upward strokes, letting the penetrating oils sink deep into the pores.

Wipe away the cream with the Cleansing Tissues—ample, soft and absorbent.

For a bracing effect—the tonic Freshener closes the pores, tones, invigorates.

The finishing touch—a suggestion of Vanishing Cream to make your powder cling.

Try Pond's Method! Send for a week's supply of all four delicious products.

Send 10¢ for Pond's 4 preparations

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SHAPED by hand to fit the head snugly . . . beautiful shades in sport and dress styles . . . light as a feather . . . made from a soft, pliable woven Oriental sport body . . . is it any wonder that the fashionable prefer PARYMARS? At your favorite store or shop *now*.

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CHIC IN SMALL SIZES

DESIGNS FOR PRACTICAL DRESSMAKING

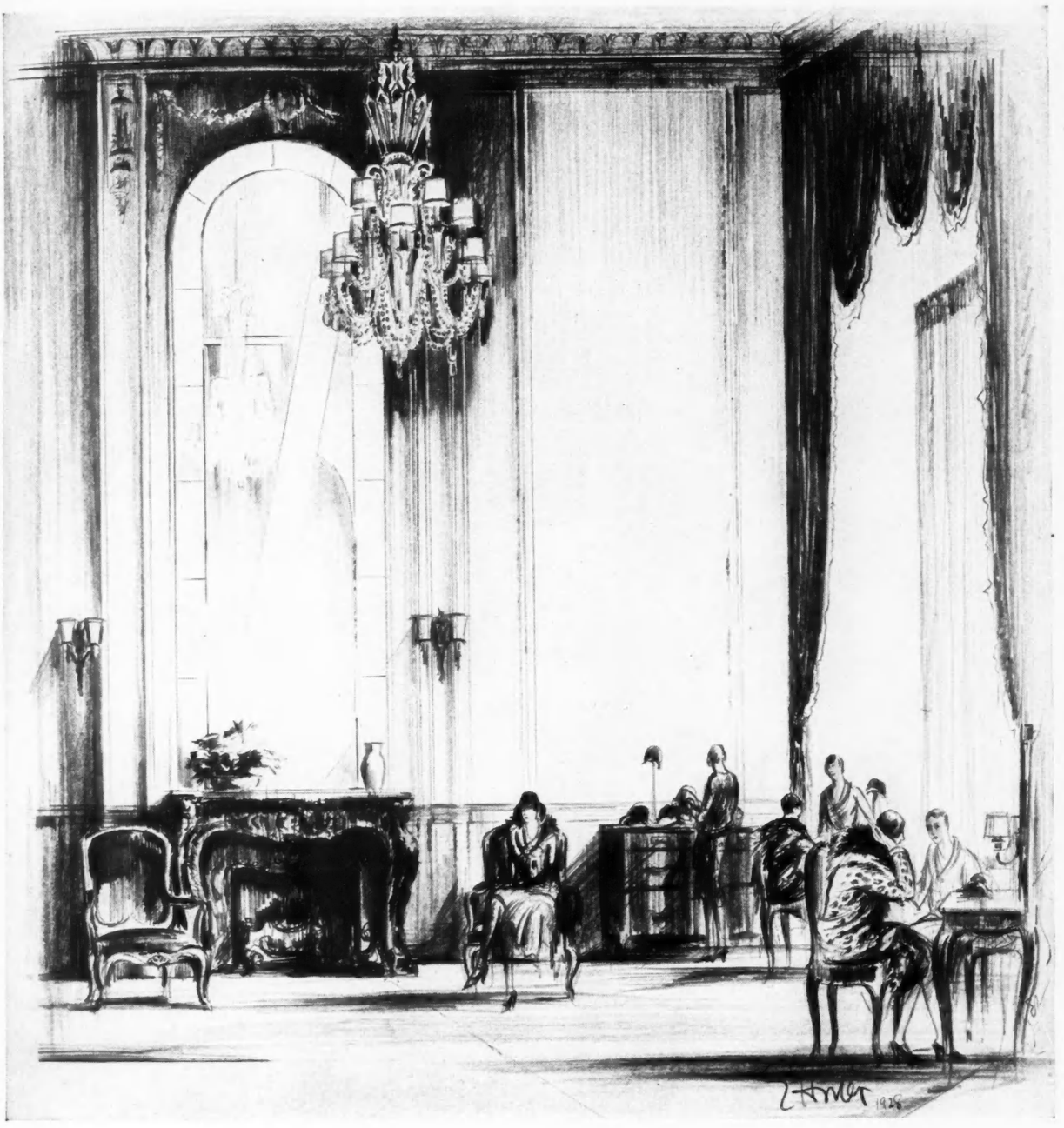
Frock No. 2900
(Left) This two-piece jersey frock may have a front slash with a slide fastening. Designed for sizes 6 to 14

Frock No. 2899
(Left) This printed and plain linen frock has bloomers included. Designed for sizes 2 to 10 years

Coat No. 2901
(Right) This faille coat has a scarf collar and epaulet sleeves. Designed for sizes 2 to 10

Coat No. 2902
Side inserts, set-in sleeves, and a notched collar are features of this cashmere princesse coat. Designed for sizes 8 to 14

Coat No. 2903
This tailor-stitched coat of woollen basket-weave has slot pockets; with or without lining. Designed for sizes 6 to 14



DISTINCTION IN DRESS FOR SOUTHERN RESORTS

This year's presentation for plages and Southern Resorts . . . Hats skilfully completing every costume . . . A white fur cardigan with an ash-white sleeveless frock . . . very new . . . very smart . . . in the Salle Moderne . . . Evening gowns with draperies flottantes for the Oasis Club at Palm Beach . . . Tussore ensembles, a surprise we share with the Place Vendôme . . . Crêpe sleeveless tennis dresses worn with pique corduroy coats . . . Imported sweaters cut and fitted by ourselves . . . French angora sweater dresses for Prado afternoons in Havana. A collection assembled with our inimitable and proven knowledge of southern resort demands.

BERGDORF GOODMAN

FIFTH AVENUE at 58th
NEW YORK

☆

DOBBS

DISTINCTION AND QUALITY

Every coat in the Dobbs collection is a creation set apart by its unusually good lines and its conspicuous quality. You will want one of Dobbs smartest new Town Coats like the one illustrated—which is just now being shown...or possibly several others, of quite different types, for various occasions. You will find coats that hint of Spring—with the delightful Dobbs air, so authoritative—and so inimitable!

Dobbs Coats are designed for Street, Sports, Afternoon and Evening, ranging from tailored modes without fur, to elaborate formal Coats—priced attractively.

DOBBS

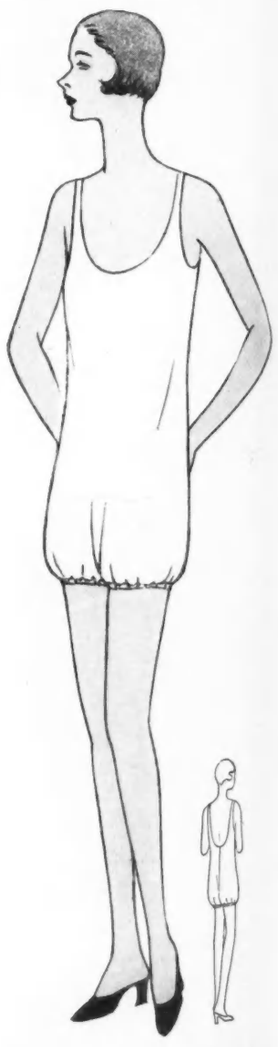
FIFTH AVENUE AT 57TH ST.

Bed-Jacket No. 9694
(Left) Scallops and an adjustable scarf are features of this challis jacket with raglan sleeves. Designed for sizes small, medium, and large

BRIEF VERSIONS OF LINGERIE

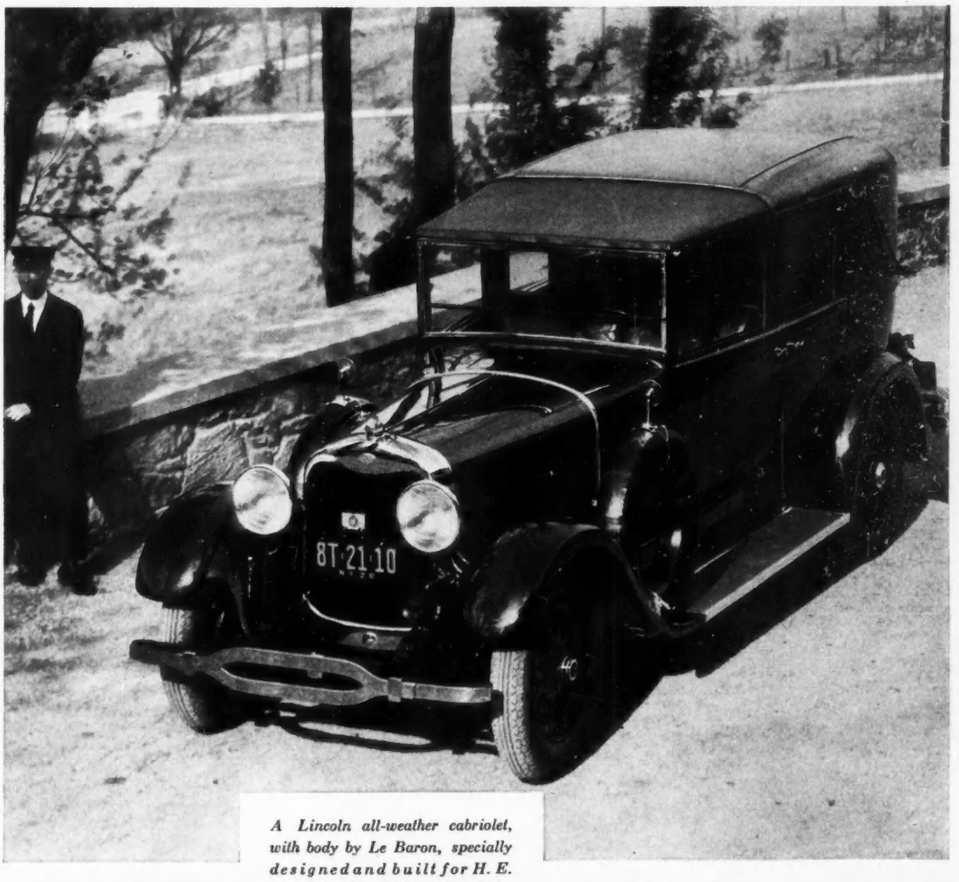
DESIGNS FOR PRACTICAL DRESSMAKING

Costume Slip No. 9412
This fitted crêpe satin slip may be cut high in the back. The hem may be straight. Designed for sizes 14 to 46



Combination No. 9697
As lingerie or for the sun-bath, this crêpe bloomer suit has an elastic finish. Designed for sizes 14 to 44

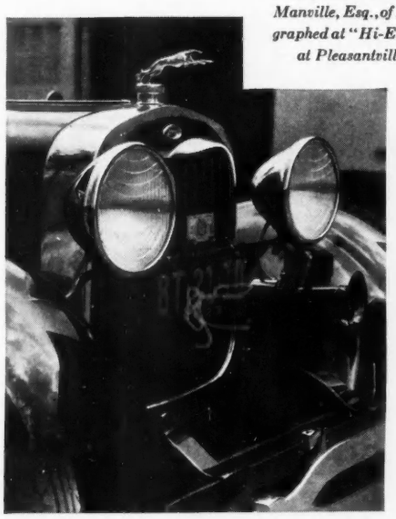
BENEATH ITS OUTWARD BEAUTY IS UNFAILING POWER AND STRENGTH

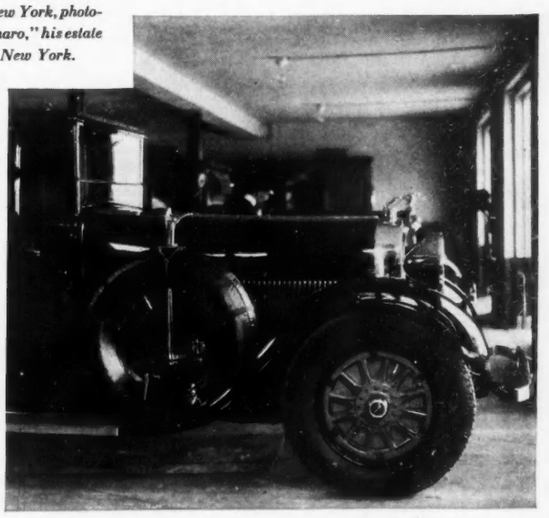


A Lincoln all-weather cabriolet, with body by Le Baron, specially designed and built for H. E. Manville, Esq., of New York, photographed at "Hi-Esmaro," his estate at Pleasantville, New York.

You can take your Lincoln abroad with you and feel proud to drive it down the Champs Elysées . . . you can go anywhere in London's West End, and see nothing smarter . . . you can tour day after day in it, and ride in perfect comfort. . . . For here is a car designed by the most famous coachmakers . . . Le Baron, Locke, Dietrich, Judkins, Willoughby, Brunn. (There are no yearly models. The Lincoln that you buy today will not be out of date tomorrow. Like all fine things, it grows old gracefully.) . . . A car so finely constructed that you do not even have to break it in. A car that has the timeless beauty of things in perfect taste. . . . In a word, an automobile so quietly distinguished that you will never cease to congratulate yourself upon your own good judgment in selecting it.

The Lincoln Motor Company, a division of the Ford Motor Company of Detroit, Michigan, U. S. A.





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THE LINCOLN

DAVENTREE Two piece light weight tweed dress for early Spring. New collar and button arrangement : : In shades of Green, Beige, and Rose : : At your favorite shop. DAVENTREE

WM H. DAVIDOW SONS CO 550 Seventh Ave., New York

davidow

FOR THE HOSTESS

Some Gleanings from Family Cook-Books

IN culinary matters, as well as in the field of feminine apparel, the French are acknowledged as supreme masters. Their cooking has become the accepted fine cooking of the world, although, on its native heath, it retains a few distinctive characteristics that have not been generally adopted. On the whole, however, the French cuisine sets the standard, and the cookery of other nations takes rank after it. This does not mean that all of these latter are without virtue. Although the English are accused of living on boiled cabbage and boiled potatoes, rendered tasteless by stewing overlong in too much water, they have certain dishes that are both delicious and distinctly national. The great joints of beef, lamb, and pork such as one sees at Simpson's on the Strand are more beautifully cooked there than anywhere else, and, when one joins the roast beef of Old England to Yorkshire pudding, one has a pièce de résistance that rivals the more frivolous Continental main dishes. English tarts, the kind that are baked in white oval dishes with a flaky top pinched down over plums or red currants—to be correct, a small egg-cup must support the tent of crust, and there must be no bottom crust—are both tasty and typical. Then, there are such delicacies as clotted cream, Dundee cake, and the legion jams that grace the breakfast or tea-table. The English kitchen may be simple, and, in some respects, old-fashioned, but the words of Mrs. Beeton, whose tomes of recipes are seen on every hand in the British Isles, are to be listened to with respect.

Italian cooking, also, has its devotees, in spite of the fact that the great Dumas, himself a chef of marked ability, referred to it as the worst in the world. *Minestrone, ravioli, risotto, zabaione*—the names are as musical as an aria from a grand opera, and they are as tempting as they sound. Spaghetti and macaroni acquire new interest when they appear in any of the amusing shapes that one finds in Italy, in the little dark *maccherone* shops.

Epicures of all countries recognize the claims of these various styles of cooking, but, in general, they scoff at the idea of an American cuisine. All our dishes are borrowed, they declare, and, as a race, we are addicted to food from tin cans. And, worst of all, we consider a sprinkling of chopped nuts an addition to anything. These statements are, unfortunately, not without foundation, but there is a native cookery, and one that any Frenchman would sample with approval. True, we have not developed the art of sauces, as the French have, nor can we roast and carve joints like the English. We do have, however, certain recipes with a decided American flavour and tang of their own, many of them having been handed down from mother to daughter in the older communities of New England, Pennsylvania, and the Southern States. Many excellent cooks have the regrettable habit of never writing down any recipe, and, to complicate matters still further, they are happily vague in their measurements. "Oh, about half that yellow bowl full of milk." "As much flour as is needed," they remark casually, being so expert themselves that they can tell at a glance whether the mixture is right or not. On this account, we have lost countless choice dishes, but, fortunately, there are some cherished formulas in all domestically inclined households.

The following recipes of a simple, homely nature have been gleaned from family cook-books and are really representative of our ancestors, as well as of an older national menu.

HIGDOM

This curious word is the name of a sour relish, very excellent with meats, which has the further virtue of requiring no cooking. Green tomatoes are washed, cut in chunks, sprinkled with coarse salt, and left to stand for twenty-four hours. The brine and juice are then washed off, and the tomatoes are chopped fine. To these are added one-third as much horseradish root grated, one-fourth as much green pepper chopped fine, a small amount of red pepper chopped fine, and a liberal sprinkling of mustard-seed. This is covered with sharp vinegar and left to stand in a covered stone jar. Vinegar is poured in when needed, as the mixture must be kept moist. Celery salt and onion salt may be added if wished.

HOMINY BREAD

This recipe comes from Washington and makes a very good breakfast dish when combined with bacon. One pint of cold boiled hominy is mixed with one tablespoonful of butter, one egg, one pint of flour, and two cupfuls of milk. This is baked for twenty minutes and should be eaten hot with plenty of butter.

BANGOR HARD GINGERBREAD

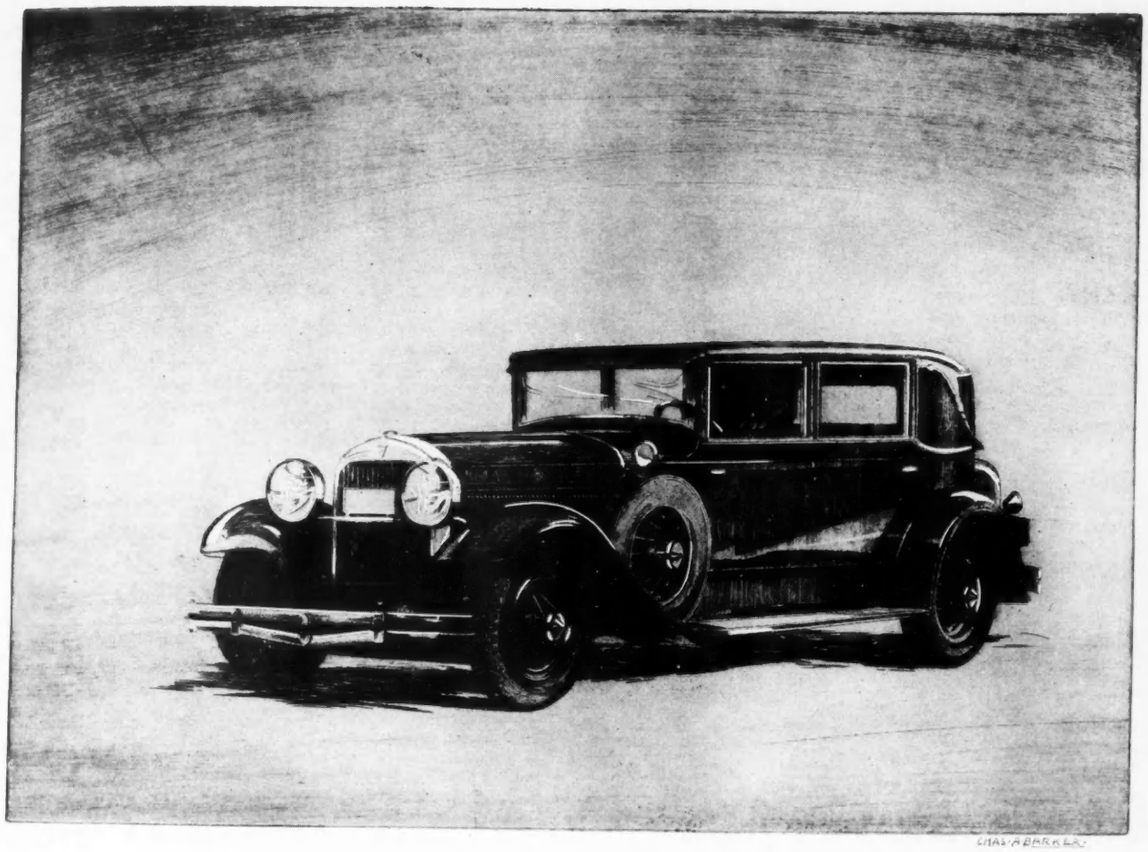
One-half of this recipe is usually sufficient. One and one-half pounds of sugar and three-fourths of a pound of butter are creamed together, and to this are added six eggs, two pounds of flour, a teaspoonful of soda, and ginger to taste. To be really correct, a corrugated rolling-pin should be used to roll out the dough, and, before baking, the gingerbread should be cut in strips about seven inches long and one inch wide, with the stripes running across.

WEST CHESTER COOKIES

One cupful of butter and a pint of molasses are boiled together and then removed from the fire and allowed to cool. Two teaspoonfuls of baking-soda and a half-teaspoonful each of ginger, cinnamon, and nutmeg are added, and sufficient flour to stiffen. The dough is rolled thin, cut in shapes, and baked in a slow oven.

INDIAN MEAL PUDDING

This should be served in very cold weather as it is both filling and heating. One pint of milk is boiled, stirring constantly so that it will not burn. One half-teacupful of yellow corn-meal is stirred into this—not over one-half teacupful should be used, and, if a very thin batter is desired, a little less. One egg is beaten, a tablespoonful of sugar is mixed with it, and it is added to the corn-meal and milk. Sufficient cold milk is then added to make it quite thin, and it is poured into a buttered baking-dish and baked slowly for at least half an hour. A note is added to the original instructions to the effect that this was improved by a little lump of butter, and it should be served hot with maple syrup or cream and sugar.



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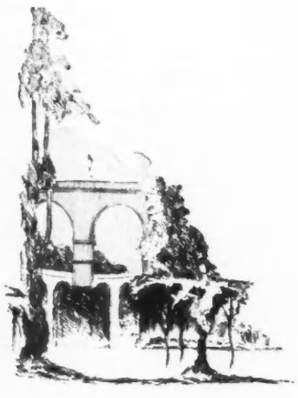
COMMANDING beauty and richness distinguish each of the 14 body types available on the Greater Hudson.

The five-passenger Club Sedan here illustrated suggests the smartness that marks these new offerings. In every detail of finish and fittings they express the utmost in comfort and luxury.

Never in Hudson history have we presented such beautiful bodies. Never such value. Never such price advantage. And those who know motor leadership say that speaks for the entire industry.

To the wider number of models presented a further variety of personal choice is provided in two chassis lengths of identical quality.



On the standard chassis nine models are offered — the Coach, Standard Sedan, Coupe, Roadster, Phaeton, Town Sedan, Convertible Coupe, Landau Sedan and Victoria, ranging from $1095 to $1500 at factory. On the long chassis there are five models — the 4-passenger Sport Phaeton, the 7-passenger Phaeton, the 5-passenger Club Sedan, the 7-passenger Sedan and the 7-passenger Limousine, with a price range from $1850 to $2100 at factory.

92 DEVELOPED HORSE POWER — ABOVE 80 MILES AN HOUR

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MRS. ISELIN, *one of the smartest women in New York society, says, "To be perfectly groomed is all important. A lovely skin is essential to chic." She protects her own beautiful complexion by following Pond's Method every day.*

Pond's Freshener closes the pores, tones, firms the skin . . . Pond's Cleansing Tissues are exquisite to remove cold cream . . . These delightful new products with the famous Two Creams enable you to have your daily beauty treatment anywhere.

CHIC WOMEN like lovely Mrs. Iselin gave Pond's the idea for their two delicious new products.

These women agree that lovely, clear smooth skin is essential to chic—that to keep the skin fit a complete daily treatment is a necessity.

So they asked us to add Tissues and Freshener to our famous Two Creams. We did—with what amazing success!

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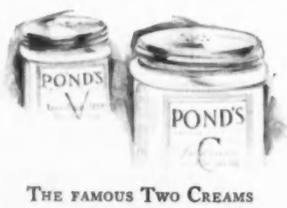
Try this delightful method! See how it helps you. Send for a week's supply of all four preparations.



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THE COLLECTION OF RODIER

HERE is actual and beautiful proof of the tendency of woollen and silk materials to borrow from and to resemble each other. This year, the Rodier printed silks rival in interest their woollen fabrics. They, above all, have one outstanding quality: by their very weaving they seem to be out-of-door silks, and so resemble woollen. Many of these patterns are on the lovely, dull, heavy crêpe sumida. Others, more formal in character, are on tchinsou, a type of georgette crêpe. Continuing this overlapping, not only are some of these silk designs woollen in character, but there are very fine woollens printed in the manner of crêpes de Chine—the most famous of which are, of course, those on tuslikasha.

The fabrics are a constant reminder that Rodier was the great animator in giving woollen fabrics their present lightness. We now have lightness to the extent of transparency. This is evident in many of the numerous fabric families, because Rodier fabrics are born and do live in families. Crêpellété is the last, gauze-like incarnation of crêpella; moussiva is the newest and latest of the mossy woollens. Voile rodelic, one of the outstanding novelties of the collection, is a very fine woollen voile, which you find plain and self-patterned, chiné, plaided, and printed.

Also, many of the new jerseys this year have such an open-stitch that they are like lace and Shetland shawls. One of these feather-weight materials is most aptly named djersakasha plume. In contrast to these jerseys, there is a very beautiful and smart thick jersey material with a crêpella-like weave, called djersalic. Jersey has still a very powerful influence in the mode, and you find many materials that have the aspect and the touch of jersey or knitted fabrics, and yet are not true jerseys. Silk jerseys occupy an unusually important place—sometimes with the tiniest of motifs; at other times, with very large patterns, and frequently with small chevron weaves. They have a very excellent solidity, which balances their richness. This is a series most important to watch.

A group of fabrics that closely resembles flannel is woven with coloured and white threads. Excellent examples of this are toillic and toile dulcyl. What is more important is that there are jerseys that exactly match the colours of this material.

The appearance of these white threads, woven into many woollen fabrics, is a distinctive feature and is very smart and especially right on black and navy-blue. Such fabrics are masculine in inspiration though feminine in quality and use.

This general masculine inspiration is also apparent in the herring-bone weave of moussida, a silk-and-wool crêpella-like mixture, also in rudic, a silk-and-wool mixture that has a diagonal weave. The influence of the best men's suitings increases from season to season. Checks and plaids, too, decorate many woollens.

Beige and natural tones, browns, blues, reds, and blacks all seem the right and comfortable colours for woollens. There is a new colour that has some salmon, some grey, and some rose in its composition. This also looks very right and is full of possibilities.

A new series of scarfs, with semaphore signals as motifs, is very interesting, as is their colouring—often deep reds, hard blues, softened by cream backgrounds.

MEYER'S COLLECTION

THERE is an out-of-door and fresh-air quality about many of the woollens in this collection that is very striking.

The light weight of many of the fabrics, too, is very noteworthy, and this is even true about fabrics that, in appearance, seem to be heavier. The out-of-door quality of these fabrics is apparent to the touch, as well as to the eye. The plain fabrics are in the minority, while those in which white threads are crossed with coloured threads are in the majority. In quality they are like men's suitings; in surface, rather crinkly; and, in colour, varied.

As well as the pastels, reds, and positive blues, there are a great many beiges; some are bluish, some greenish, others have a shade of rose or mauve, and, of course, there are those of the pronounced yellow cast, as well as those that are frankly grège or like string in colour.

There are many fabrics grouped under the name of madiana that are excellent. They are navy-blue or black with a fine, almost imperceptible tracery of white, and excellent for suits. The tiniest of checks are also excellent for suits and, in beige and brown, suitable for travel. All these madianas are warm and extremely light weight.

There are also diagonal weaves, lozenges, tiny triangles, little squares, stripes, and wriggly chevron weaves.

The woollen materials with a jersey-like grain can be used instead of jerseys. These are excellent because they do not stretch, despite their jersey-like appearance. Trelya, which is one of the very rare plain fabrics in this collection, is one of these.

The jerseys themselves are very varied. They go from the most lace-like weave to those which it would take an expert to distinguish from the familiar jerseys. Bokaya is a wool with a linen-like weave on which an almost invisible white thread gives a most pleasing uneven colour surface; it would be ideal for the first spring runabout dresses. Another example is elydia, a silk-and-wool mixture with a horizontal white rib.

There is a new sort of flannel that is noticeable because of its peach-like bloom and because it exists in two weights.

There are many greys—blackish and whitish greys in combination; and many of the black-and-white mixtures have a smart guinea-hen or pepper-and-salt quality. The new friskelya is very supple and will enjoy the good reputation of its ancestors. There is a new member, too, in the tussur family, called tusselya. It is an exotic silk-and-wool fabric, and it comes in a plain surface and in one with black flecks.

A heavy rope-like tweed of last season, called cordelya, is shown again in more varied and complicated colourings.

There are materials with horizontal stripes, which are very much to the point. Sports fabrics, which are striped horizontally, are suitable in combination with one another.

Some of the porous open-weave fabrics are in string colour; others are in black and white. Such fabrics would make excellent scarfs.

Since black and white is an especially good sports combination, such a material as aranya, which comes in an interesting black-and-white weave, will be excellent for sweaters with black skirts and cardigans.

FOR THE SPRING

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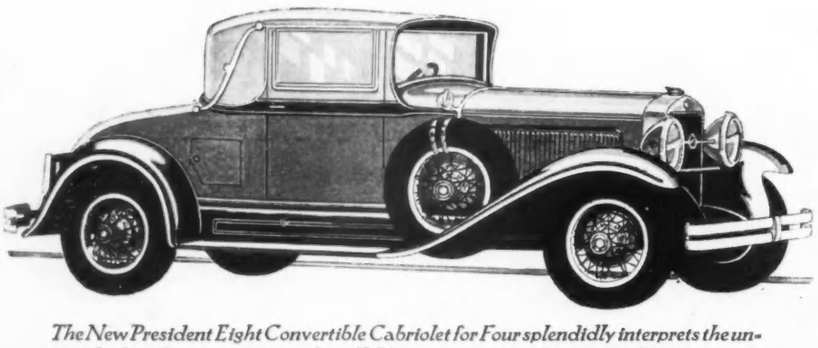

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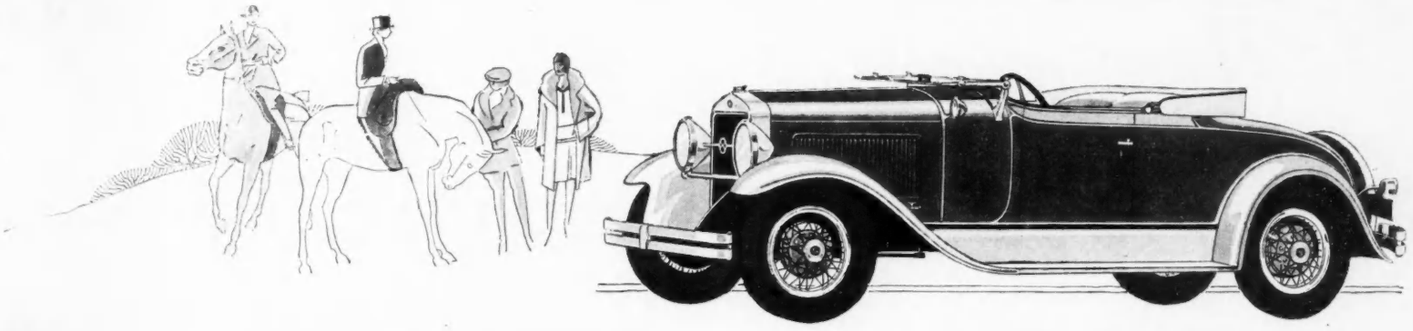

The New Commander Regal Roadster for Four offers thrilling performance and smart appearance. Available with six-cylinder or straight-eight engine. Ball bearing spring shackles and hydraulic shock absorbers. Priced $1450 or $1595, at the factory. Equipment, other than standard, extra.

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WHAT THEY READ

By DAVID CORT

NOW and then, a book appears on which some critic or other bestows an hyperbole, which is, in turn, faithfully broadcast in the paid advertising. Although it is our conviction that several turnings further on the road will probably bring us to a rich and important period in letters, it is equally true that, in this and preceding and immediately subsequent years of grace, there is little if anything that warrants the final superlatives. We should have said that there is nothing to warrant the final superlatives, were it not for one book that has just been published. That book is Lytton Strachey's "ELIZABETH AND ESSEX" *(Harcourt, Brace and Company)*. Lytton Strachey has been invoked as the patron saint of those who have promulgated what they call "modern biography." Those who have read anything by Strachey will be puzzled to find its relationship to, let us say, "This Side Idolatry," the biographical fiction about Dickens by C. E. Bechofer Roberts. It is possible for large and charitable visions to find points in common. Strachey does not idealize his subjects, and he prefers to make his work interesting rather than dull. He employs pace, selection, and concision in the writing of biography—devices that were not in vogue in the preceding era. Those practitioners on the outskirts of scholarship and art who have made the modern biography a staple are not, however, too long on integrity. They have made a caricature of biographical candour; and, over the entranceway to their sideshows of cabbage-slinging, they have engraved the arms of Strachey. This imposture is brought up sharply by the publication of this latest work of Strachey, and we are enabled to compare the two methods immediately. In his earlier biographical essays on some Europeans, including Voltaire and Frederick the Great, Strachey liked his subjects. In his labours on the Victorian era, he did not like his subjects (an accident that, combined with the popularity of "Queen Victoria," was responsible for the misinterpretation and abuse of his technique). Now, again, in "ELIZABETH AND ESSEX," he likes his subjects. The fact is that, like every one else who ever met or imagined her, he is a little in love with that Queen Elizabeth. He has, in the splendours of the Golden Age, a theme of which he is worthy and which is worthy of him. Those strange, magnificent Elizabethans who were all contradictions, of sudden sensibility and equally sudden brutality, present problems in characterization that find him at his best. Take the figure of Robert Devereux, Earl of Essex, for instance. Here, he does what no one else could have done, what lifts his entire tragedy into a completely different level. He shows that Essex was the last and most spectacular of the old princes of feudalism and that Elizabeth was the supreme exemplar of the new régime. Essex, in fact, had more royal blood than had his sovereign. And here was his tragedy, a tragedy which Strachey with faultless tact leaves implicit, that Essex was psychologically born a prince, if it is possible for such a phenomenon to occur on this earth. He was in matters of policy and expediency a fool. He was also a genius. His assumed invincibility was in his pride, and, if he had been king, his pride would have been all he needed. But that he was born only an earl and that there was one who was his superior was an intolerable condition. For, like a true prince, his pride was matched only by his loyalty to his prince and to the idea of the state. Hence, at every point that Elizabeth exercised her sovereignty to humble Essex, these two normally complementary impulses became contradictory, and he was driven to a pathological state much like madness. To the last, even to the "hideous fiasco" that dissolved his career, he wavered in the *impasse*, and the woman who was more of a prince than a coquette had his head without any delay. The impolitic humours and blunders of Essex would have driven a lesser historian to throw him out of the reader's sympathy, but Strachey maintains him in his true magnificence, a character whose nobility was the key to a noble tragedy. Strachey quotes liberally and always with perfect appositeness from the letters of his characters. This reader's gratitude is boundless. Essex, Bacon, and Elizabeth, in that order, wrote magnificent prose. That of Essex was spontaneous, virile, impassioned. The language of them all scarcely sounds like English, as we know it. The force and colour of the words are undiluted, unprecious. They read like splendid prayers. There is a paragraph quoted from a letter from Francis Bacon to Lord Burghley that will be worth your while to read four or five times. It is hard to come to the realization, but the fact is that, behind this easy, running narrative, an enormous body of scholarship is indicated. It is said that Strachey worked for six years on the research. Unquestionably, only one who knew thoroughly the whole period could have taken such liberties with it. Strachey begins his story when Elizabeth is over fifty, after the defeat of the Spanish Armada, which is dismissed with hardly more than a sentence. So much can be eliminated only after it has been known and understood utterly. It is always one relationship, one episode, one remark, one gesture that Strachey employs to indicate all that he leaves unsaid. Without Strachey's knowledge, one can not say whether his selection is the inevitable one, but it suffices that it always seems so. The compression is astounding; there are a thousand instances of it. There is one paragraph in which he captures the essence of Ireland as it has never been done before. The complicated and really trivial Lopez affair is made simple and clear in a page; the two or three essentials come out naturally, and the significance of the whole is made perfectly manifest. The blundering and amorphous intrigue which led to Essex's death, which was not understood by any of the contemporary public and probably by no one, including Essex himself, at the time, is motivated comprehensibly and reasonably. In matters of judgment, one is ready to submit utterly to this historian. And, in matters of art, he is equally impeccable. That moment where the Portuguese discovers whither his adventures have brought him is essentially melodramatic and macabre, but Strachey makes it dramatic and macabre. No reader will ever lose the picture in his mind of Essex walking down Cheapside at the head of his mob, his self-confidence gone, the sweat standing out on his face, which was contorted with self-horror. The lavishness of our superlatives may conceivably have diminished their force, but, for our own sakes, we hope not. "ELIZABETH AND ESSEX" has impressed

(Continued on page 106)

Winter - - -
Is Ruthless to Your Beauty

Bitter winds that rob the skin of its precious oils and mercilessly etch in crow's-feet, wrinkles . . . biting cold that casts the face in a mold of weariness, dullness, *age* . . .

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G. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1325 E. 63rd Street
DANVILLE
Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackemann Bros.
EVANSTON
Lord's Fountain Square
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

IDAHO

BOISE
The Falk Merc. Co.

INDIANA

EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
L. S. Ayres & Co.
H. P. Wasson and Company
SOUTH BEND
The Elsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA

DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers &
Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS

HUTCHINSON
The Pegues-Wright Co.
LAWRENCE
Innes-Hackman & Co.
TOPEKA
The Crosby Brothers Company
WICHITA
The Geo. Innes Co.

KENTUCKY

FRANKFORT
W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
Abe C. Levi Co.
PADUCAH
The E. Guthrie Co.

LOUISIANA

BATON ROUGE
Rosenfield D. G.
LAKE CHARLES
The Muller Co., Ltd.
MONROE
Masur Bros.
NEW ORLEANS
D. H. Holmes Co., Limited
SHREVEPORT
Baird Co., Ltd., Texas St.

MAINE

PORTLAND
Eastman Bros & Bancroft

MARYLAND

BALTIMORE
Hutzler Brothers Co.,
O'Neill & Company, Inc.,
Stewart & Co.
Hochschild, Kohn & Co.
CUMBERLAND
McMullen Bros. Co.
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS

ATTLEBORO
Fine's
BOSTON
R. H. Stearns Company,
Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
FALL RIVER
R. A. McWhirr Co.
FRAMINGHAM
Peter Lynch
LOWELL
The Bon Marché D. G. Co.
LYNN
Schmidt Bros., Inc., 53 Market Street
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN

ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Company
FLINT
Warrick Brothers, Inc.
GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.,
Freidman-Spring Dry Goods Co.
JACKSON
Lourim-Yocum Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
PORT HURON
Cochrane Dry Goods Co.
SAGINAW
Wm. C. Wiechmann Co.

MINNESOTA

DULUTH
Silberstein & Bondy Co.
FERGUS FALLS
The Golden Rule
MINNEAPOLIS
The Dayton Company
ST. PAUL
Schunemans & Mannheimers
WINONA
H. Choate & Co.

MISSISSIPPI

BILOXI
W. V. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

MISSOURI

JOPLIN
Ramsay Dry Goods Co.
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

MONTANA

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GREAT FALLS
The Paris Dry Goods Co.
HAVRE
J. A. Buttrey Company
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA

HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine
OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

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MANCHESTER
Folsom's Inc.

NEW JERSEY

ASBURY PARK
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NEW JERSEY *(Cont.)*

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BOONTON
Zucker & Co., Inc.
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R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
McClay's, Springfield Ave.
TRENTON
Hoenig, Swern & Co.,
H. M. Voorhees & Bro., 131-135 East State St.

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John Wanamaker,
R. H. Macy & Co., Inc.,
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James McCreery & Co.,
Arnold Constable & Co., Inc.,
Stern Brothers,
Bloomingdale Bros., Inc.,
Paramount Silk House, 627 W. 181 Street,
Sidney Eisnitz, 432 Amsterdam Ave.
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W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. E. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
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H. D. Halahan
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H. S. Barney Co.
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G. V. S. Quackenbush & Co.
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WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

NEVADA

RENO
Gray, Reid, Wright Co.

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Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
DURHAM
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Ellis, Stone & Co.
RALEIGH
Boylan Pearce Co.
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WINSTON-SALEM
Davis-McCollum Co.

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GRAND FORKS
R. B. Griffith Co.

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The M. O'Neil Company
CANTON
The Klein-Heffelman-Zollars Co.,
CINCINNATI
H. & S. Pogue Company
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son & Co.
COLUMBUS
The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company,
The Elder & Johnston Co.
LANCASTER
Chas. P. Wiseman & Co.
LIMA
R. T. Gregg & Co.
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The Frank Bros. Co.
NEWARK
John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
SIDNEY
Thedieck Dept. Store Co.
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The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

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The Lintz Dry Goods Co.
NORMAN
The S. K. McCall Company
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

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EUGENE
McMorran & Washburne
PORTLAND
Lipman, Wolfe & Co.,
Meier & Frank Co.
SALEM
The Miller Mercantile Co.

PENNSYLVANIA

ALTOONA
The Wm. F. Gable Co.
ALLENTOWN
Hess Brothers
BETHLEHEM
The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
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George K. Kline
LANCASTER
Hager & Bro.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimble Brothers
L. Jaffe & Sons, N. W. Corner 2nd and Green Sts.
PITTSBURGH
Joseph Horne Co.,
Kaufmann's
Boggs & Buhl
POTTSVILLE
Pomeroy's, Inc.
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
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Fred S. Marshall
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
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Gladding Dry Goods Company,
The Shepard Stores

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L. E. Waters
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King-Cochrane Company
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros., 514 Church St.
Loveman, Berger & Teitlebaum

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AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH

OGDEN
W. H. Wright & Sons Co.
SALT LAKE CITY
Keith-O'Brien Company,
Walker Brothers Dry Goods Co.

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc.
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.
STAUNTON
Charles Holt, Inc.

WASHINGTON

BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
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Coyle & Richardson
CLARKSBURG
The Parsons-Souders Co.
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
Bertha Ehlers,
379 Milwaukee St.,
T. A. Chapman Co., 125 E. Wisconsin Ave.
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassis Dry Goods Company

PHILIPPINE ISLANDS

MANILA
Evans Applied Art Store,
Box 1386

PORTO RICO

SAN JUAN
P. Giusti & Co., Inc.,
Calle Allen 27

CUBA

HABANA
Victor Campa Y Ca., S. en C.

CANADA

ALBERTA

CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA

WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK

MONCTON
J. D. Creaghan Company, Ltd.
ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

ONTARIO

GALT
W. W. Wilkinson, Limited
HAMILTON
Finch Brothers, Limited,
29 King Street, West,
The T. Eaton Co., Limited

ONTARIO *(Cont.)*

LONDON
Smallman & Ingram, Limited
149-157 Dundas Street
OTTAWA
Murphy-Gamble, Limited,
Sparks Street

ONTARIO *(Cont.)*

ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul Street
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC

MONTREAL
Henry Morgan & Company, Limited
QUEBEC
Myrand & Pouliot, Limitée,
205-215 St. Joseph Street

SASKATCHEWAN

SASKATOON
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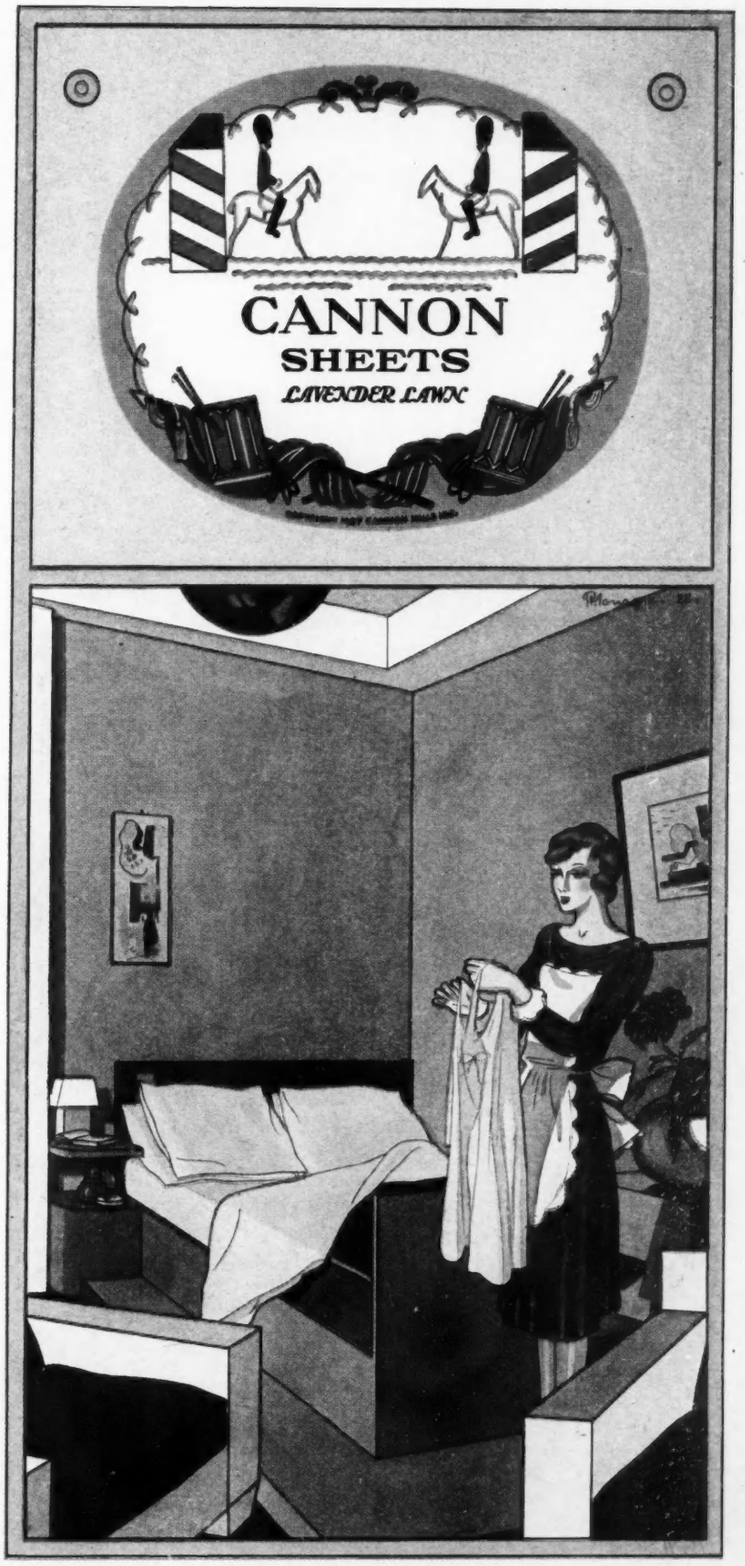
VOGUE PATTERN BOOK

Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
Summer Issue.....April 25
Early Autumn Issue....June 25
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25
At All Stores and News-Stands.....35 cents
Ordered by Mail.....40 cents

This new member of a well-known textile family is called

Cannon Lavender Lawn

Have you seen these finest sheets in the world?
*They are made in snowy white and in six spring-like colors**



MAKE this note for your next shopping expedition: "See Cannon Lavender Lawn." Then stop in the sheet department of your favorite store and ask to be shown the finest sheet in the world.

The royal package will delight you. And as it is unwrapped and opened, a fresh fragrance tells you that these sheets are actually scented with lavender blossoms. Examine Cannon Lavender Lawn at your leisure. Enjoy the snowy whiteness or the soft spring-like colors. Touch the sheets and test their amazing fineness. Inspect them carefully and perceive the strong, even weave that gives assurance of service.

Sheets have a style significance today. You can say "my sheets," meaning Cannon Lavender Lawn, with pride well justified. . . . They are exquisite in a room that is the expression of good taste in furniture and decoration. They are perfect for a bed that is covered with fluffiest wool blankets, softest silk quilts. And when you purchase such sheets, your investment is guaranteed by the Cannon name.

Doubtless you are familiar with Cannon towels. They are used in fine homes everywhere, and in most of the famous hotels of America. They are found from Havana to Honolulu. Knowing the record of Cannon towels, naturally you expect the new member of the Cannon family to be remarkable as to material and manufacture. You are right.

We did not count the cost of making Cannon Lavender Lawn perfection. It is the only domestic sheet woven of Egyptian cotton, known since ancient times for its long staple, much stronger, more even than any other kind of cotton. And the skill and technique of our modern mills have made the most of the yarn. Yet, considering their quality, these sheets are moderately priced.

Cannon Lavender Lawn in the average size, in white, sells for about $5 each sheet, $10 a pair. Plain or hemstitched. In all regulation sizes, prices grading according to size.

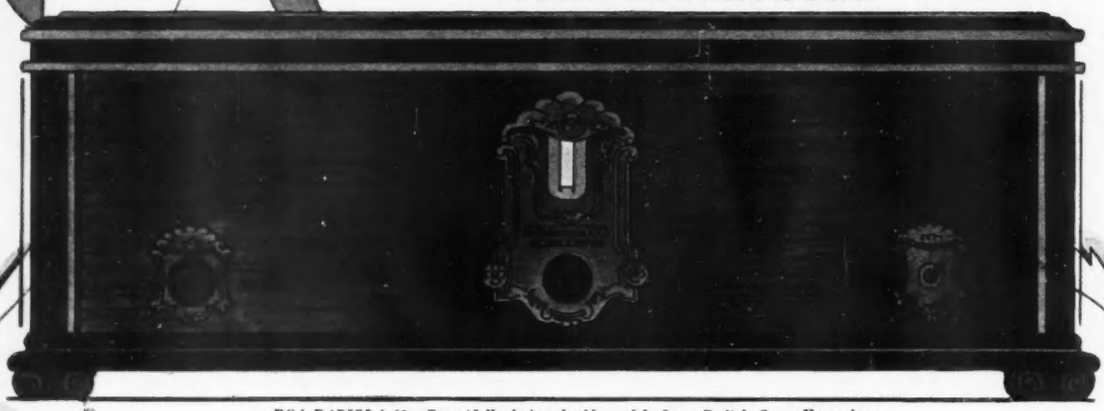
Yardley's Old English Lavender is packed with the sheets, which come in regal-looking packages and in boxes, in different combinations.

*Cannon Lavender Lawn is made in Orchid, Canary Yellow, Sea-shell Pink, Nile Green, Azure Blue and Peach as well as white. *All colors guaranteed fast.*

Cannon Linen, a standard quality sheet, and Cannon Fine Muslin, a popular-priced sheet, are also made in white and six colors. Cannon Mills, Inc., 70 Worth Street, New York City.

RCA RADIOLA 60

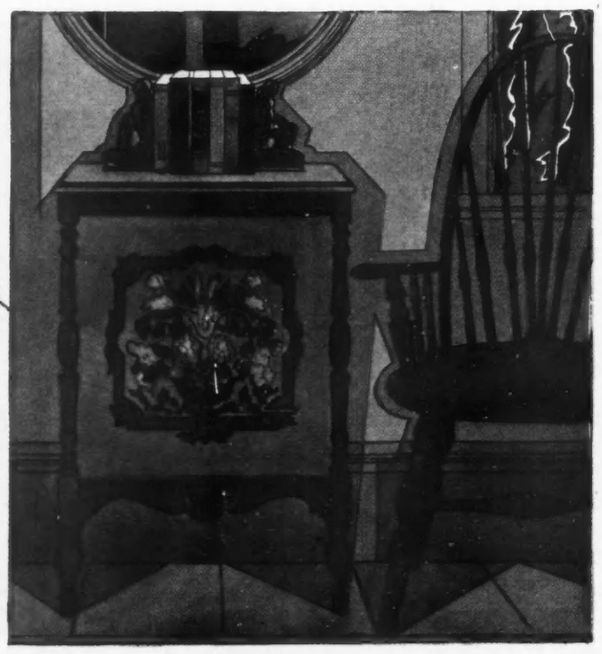
SUPER-HETERODYNE



RCA RADIOLA 60—Beautifully designed table model of new Radiola Super-Heterodyne with A. C. electric operation. Single control with illuminated dial. Ideal for congested broadcasting areas—highly sensitive for places remote from broadcast stations. Two-toned walnut veneered cabinet. An instrument of wonderful musical range and tone fidelity. $147 (less Radiotrons)

Radio receiver and speaker as separate units permit a flexibility in arrangement not possible with the larger cabinet combinations.

The "60" Super-Heterodyne may be put on a library shelf or a small side table, and be connected with the speaker placed anywhere in the room—or in another room. The best reproducer to use with the "60" is the new "106" Electro-Dynamic. This is of the same type as that used in the de luxe cabinet models of the new Super-Heterodynes.



Buy with confidence where you see this sign

106

RCA ELECTRO-DYNAMIC SPEAKER 106—The incomparable reproducing instrument of the type used in the new cabinet Radiolas now available as a separate unit. Operates from A.C. house current. A beautiful little piece of furniture as well as a reproducer of amazing range and tone. $88

RADIO CORPORATION OF AMERICA

New York Chicago Atlanta Dallas San Francisco

The YOUNGER HOSTESS...

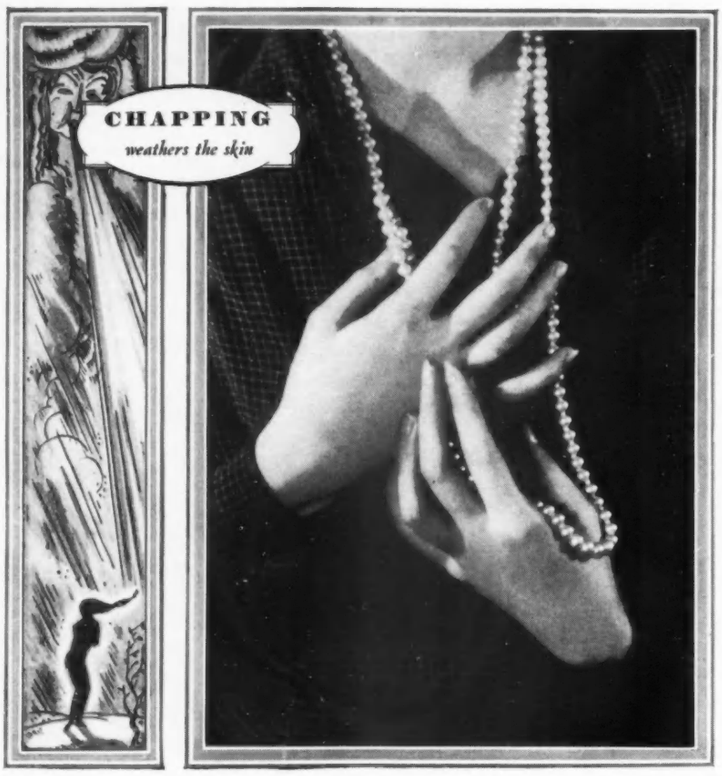
who is not only fashionable but who has her own ideas

THE trend among the smart younger hostesses today is to view the decoration of the table with increasing interest. The table affords the hostess who is not only fashionable, but who has ideas and real taste, an incomparable opportunity to express her own individuality, to discover beautiful settings uniquely appropriate to her, to her home, her guests, or the occasion . . . . . Following this fashionable trend the younger hostess with taste finds the foundation of the modern two-tone tablecloths of Irish or Scottish linen damask most complete in the variations their simplicity affords...in white and in pastel colors, the new designs of Irish or Scottish weave may now be seen at your favorite shop...You will find them moderately priced.

LOVELY LINEN

DAMASK TABLECLOTHS & NAPKINS

impressively correct



Chapped hands look years older!

Hinds Cream smooths them to petal-softness again

HANDS red and chapped? Then smooth in Hinds Honey & Almond Cream. Its softening touch banishes chapping—immediately. Makes your hands soft, lovably smooth and white once more. And keeps them so!

And it isn't just chapping that reddens the hands and makes them look old. It's dishwater, terribly hard on hands—careless drying of the hands before going out into the cold—dusting—a dozen and one things weather the hands. And it's weathering that ages—not the years.

See for yourself

To show you what weathering does to the skin, take a mirror to a bright window. Compare the skin of your face with the skin of your shoulders. Quite a difference, isn't there? The skin of your shoulders has been protected from exposure. It is smooth, soft, and young. Protect your face and it will stay young, too.

The same thing holds true for your hands. They're busily occupied from morning 'til night. To keep them young, you must protect them from the harsh effects of work, sports and exposure. You can do it easily—with Hinds Cream. Smooth it in at the first sign of roughness, dryness or chapping. It'll make them petal-soft again.

Keep Hinds Cream in several places—it's always handy then when you need it. Keep it in the kitchen—on the bathroom shelf—on your dressing table. And then use it often. It'll keep your hands so soft, so smooth, so altogether lovely, they'll never have a chance to chap and roughen.

You'll find Hinds Cream wherever toilet goods are sold. If you wish, we'll gladly mail you a generous sample bottle. Just send us your name and address on the coupon below.

"Lehn & Fink Serenade"—WJZ and 14 other stations associated with the National Broadcasting Co.—every Thursday at 8:00 p. m., Eastern time; 7:00 p.m., Central time.

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HINDS *Honey & Almond* CREAM

REG. U. S. PAT. OFF.

Lehn & Fink, Inc., Sole Distributors
Dept. 519, Bloomfield, N. J.

Send me a sample bottle of Hinds Honey & Almond Cream, the protecting cream for the skin.

Name.....
(Please Print)

Address.....

.....

This coupon not good after Feb., 1930.
Lehn & Fink (Canada) Ltd., 9 Davies Ave., Toronto, 8

WHAT THEY READ

(Continued from page 102)

us as has nothing else we have read in a year, with the exception of one or two poems by François Villon.

WAR NOVEL

IT is essential that the key of the piece be changed from this point on. We could not if we wanted to maintain the extravagances of the preceding review. Nor do we want to. The next book on the list is an extremely fine one; we liked it very much, but we do not want any confusion as to levels of excellence. If we lapse into the usual scale of book-reviewing values, we want it clearly understood that this book is far better than most current books, though it is no match for the one just touched on. For one thing, this is in translation. It is Arnold Zweig's "THE CASE OF SERGEANT GRISCHA" *(Viking Press)*. Zweig's reputation has long since placed him in the front rank of European writers, yet this is his first novel. He has written plays, short stories, and biographical essays, but this first novel is his master-work. Like Mottram in the "Spanish Farm Trilogy," Zweig has chosen to present his parable of the Great War as a portrait of the bureaucracy behind the lines. Mottram was cynical, even flip, but Zweig is far from flip. The hero of his narrative is the most humble and abject of men: an escaped and recaptured Russian prisoner in Germany. The immediate importance of the trial of Sergeant Grischa is infinitesimal, but Zweig gives to its ramifications over four hundred heavily laden pages. The author takes his story with the most tremendous seriousness, and this may be the reason why the reader does no less. Zweig goes into the most painful detail about the smallest minutiæ of the most remote aspects of the trial of this obscure Russian prisoner. In the hands of another man, this treatment would become enormously boring, but the point is that Zweig does not treat them as minutiæ—he considers them important, and he considers that it is important to get them all perfectly straight. The story is this: A Russian prisoner escapes from a German detention camp in a conquered province of Russia. He wanders cross-country until he is caught and imprisoned again, whereupon he gives his name as that of a Russian deserter who is not known to be dead. By a military ruling, he is condemned to be shot. He then gives his true name, and his identity is established by his former jailers. As a matter of arrogant whim and "military discipline," the Quartermaster-General ignores the later identification and orders that the man, under the name of the Russian deserter, be shot as originally determined. A hundred people, from a General down to the gipsy by whom Grischa is to have a child, work for the rescinding of this merely idiotic pronunciamento. It is all in vain. Grischa is shot "as originally determined." Such an incident enacted during such a war can carry but little weight. Zweig does not propose, nor does any of his characters, that this one man's life is of any more importance, merely as one human life, than that of any of five million men in the trenches—those men who, by whatever honour or stupidity or unthinkingness, had engaged themselves, nominally speaking, to submit to a possible, probable death. But whatever the probabilities, each man maintained within himself the holy possibility that he of ten thousand men might come out of the charge alive. And the thing that kept all those men at a most unpleasant duty was their conscious or unconscious belief in the honour and justice of their own particular nation, perhaps a trumpery honour and justice, but honour and justice nevertheless. They were willing to kill other men, paradoxically enough, because they believed that their government, in abstract theory, held life in sacred esteem. The clear-eyed killing of one innocent man was, therefore, of the vastest significance. In a very immediate sense, that one little mistake was the death of the German Empire, even as one such little mistake is always the death of any nation that comes to feel that it can dispense with the forms of justice. Grischa becomes, then, a colossal symbol. When he walks rapidly between his executioners toward the place of his death, filled with the most horrible consternation, afraid that he will not die like a soldier and a Russian, and when he does die like a soldier and a Russian, neatly, no mess, one has virtually lived through one's own execution. After that infinitely protracted agony and hope, numbness and despair, one has, oneself, died. This is the testimony that Herr Zweig's book deserves. He has managed at the same time, if not with unimpeachable art, yet certainly with effectiveness, to make his story "cosmic" and to make it human. He shows how very insignificant is this little ball whirling in space and how very insignificant is the little spot of leprosy that infects this Europe. On the other hand, it is never a soldier or a General that does this or that. It is Corporal Meyer who was a tailor before the War and is afraid of rats. Furthermore, Herr Zweig writes very beautifully. The interlude in the forest, for it is an interlude, is altogether firm and delicate, clear and lovely, like a winter landscape by Jan van Eyck. It is worth learning to read when one finds such books as this and "ELIZABETH AND ESSEX."

BAD NEWS

THE year 1928, as represented by the books it brought forth, was a pretty disheartening desert of time. The world progressed, infinitesimally. Thus, it is all the more surprising and delightful that its closing months brought forth such books as those reviewed above. It is encouraging. But now we return to a manifestation that is no longer capable of surprising. We mean Ford Madox Ford's latest, "A LITTLE LESS THAN GODS" *(Viking Press)*. This is the story of Napoleon's Hundred Days, of the great financier and snob, Assheton Smith, and of the English boy who hero-worshipped every one in sight. The book has a history—it was begun in collaboration with Conrad, who withdrew his ante and produced "Suspense," and now Ford Madox Ford has patiently stitched together the remainder. It is a book of great names and great events, and evidently, in a historical way, the author knows his stuff. It is, thus, all the more a miracle of virtuosity that this great hand is able to produce a really astonishingly dull book. His peculiarly arty "enthusiasm," his precious virility, his polished knack of obscuring the unobscurable, are all functioning smoothly. Napoleon's court in exile must have been gorgeous material, but Ford has succeeded, always with infinite subtlety, in making it slide right off the back of the reader's mind. He overstates in the wrong places, he understates in the wrong places, there is almost a total lack of felicity, except in the times when Ford has a selection of two words—then, he is

(Continued on page 108)

"A Garment is no finer than its Fabric"

With the Coming of Spring

Haas Brothers' Crepe Prints

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Featuring dark backgrounds, close and scattered all-over designs, and COLOR . . . color mixed with fashion . . . art . . . and good taste.

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Perfect tailoring and a marvelous wrinkle-proof fabric combine to keep them always shapely and new-looking. Pleasantly light in weight, surprisingly warm for all their lightness . . . obtainable in many beautiful patterns . . . Caljer Coats are ideal for year 'round wear everywhere.
At Your Favorite Store
Write for illustrated style brochure
Alcorne
DESIGNERS & MAKERS
SAN FRANCISCO
EVERYWHERE

WHAT THEY READ

(Continued from page 106)

usually able to get the right one. With ponderous solemnity, he muffs everything that can be muffed. The trouble probably is that he thinks he has a technique. Oh, yes, all this is "technique." He could, without any trouble at all, make a tetralogy out of the story of the creation of the world, and hardly any one would quite know what had happened at the end. The idea is not at all fanciful, horrible though it is. But the horrible thought is: what if Ford Madox Ford were The First Cause and had decided to create the world? Well, perhaps things are not so bad as they seem.

SCOURGE

THE world is not yet averse to being amused, and the immediate proof is the extraordinary success of that book of parodies of current books, "MEANING NO OFFENSE" *(John Day Company)*, by John Riddell, parodist and book-reviewer for Vanity Fair. This is unquestionably the most delightful, the most spirited, and the most original book of the year. Romping through the slightly incredible wonderland of contemporary American letters, Mr. Riddell has taken his fun where he found it. These insipid, these tinny and presumptuous books have been appearing year after year, and there has been no one to make the appropriate remarks, to throw the appropriate dead cats and unmarketable vegetables. They have all been permitted the consolations of decent burial, and the authors allowed to think that best-sellerdom is a mark of merit. The imaginary Academy was popping with unembarrassed stuffed shirts. In some situations, it is not enough to turn the head away. The man of sensibility is capable of the one perfect epithet. And "MEANING NO OFFENSE" is made up in triplicate of two dozen examples of that one perfect epithet. The best parody is, by definition, also the best criticism. Mimicry is an art not only of selection, but of creation, and good examples of it are exceedingly rare. Here in one book are several of these good examples. In our modest opinion, the parody called "The Bridge of San Thornton Wilder" is the most perfect example of satirical paraphrase we have ever read. There is not a word too many, nor a word too few, and every word tells. The parody of "Dead Lovers Are Faithful Lovers" is flawless and hysterically funny. Some of the pieces are merely humorous writing of the usual kind and slightly diminish the specific gravity of the whole book, but they are invariably amusing and make the collection more comprehensive. If you are in any doubt as to what your opinion of various literary Names should be, here is your perfect index. Underlying the rollicking fun and malice of the book is a sub-stratum of non-gullible critical shrewdness. Mr. Riddell is transparently partisan and vindictive; he means to be, but he doesn't think the worst for nothing. He most eminently knows what he is about. Maintaining a critical equilibrium, making the best of a bad job, is an admirable exercise, but there has been too much of it in American criticism. Contrary to the general rumour, American criticism is, in the main, remarkably mild. A great many books are seriously considered that ought not be considered, much less published, at all. It is a good and a pleasant thing to find at last one man who has too much sense to be polite. Riddell's appraisals of particular writers may be wrong, but they are unequivocal; his strength is as the strength of ten because he seems to believe himself. As criticism, the book deserves more than casual attention, but it is as entertainment that it leaps at once into its supreme place. It should be mentioned that the book is more than a collection of unrelated parodies. The unity of the whole is maintained by an agreeable and successful device of making old Trader Riddell the narrator of his strange adventures in the jungles of American literature. The plan of "Trader Horn" is closely followed. We feel that there is even a little more than meets the eye in "MEANING NO OFFENSE." This is a native book—it is America talking about America. It would not have been written fifteen years ago. We think it is one of the indications that perhaps, just imaginably, America may be getting a little, just a little, intelligent.

REDIVIVUS

THE story of that Henri Alain-Fournier who wrote an inconspicuous masterpiece, was immediately killed in the War, and his masterpiece forgotten until its sudden revival and introduction by Havelock Ellis and who-not, is familiar to every one. There is always something a little suspicious about these discoveries of genius in some one who was ignored in life and the subsequent tardy fanfare. It is all too neat, the immediate vogue is guaranteed, and great credit is due to the discernment of the discoverers, among whom every new reader is privileged to enrol himself. But do not let any such skepticism lead you to overlook the book—"THE WANDERER" *(Houghton, Mifflin Company)*. We do not know whether it is the work of genius; we maintain certain reservations in our opinion on that score: it is not sufficiently "intelligent" and it is too much the perfect expression of a peculiarly contrary and difficult man. But it is altogether a delight; and it gives off a singularly rare fragrance, a minute curling spiral of pure strangeness. It begins with deliberate slowness and not very promisingly. For about forty pages, we have a French provincial school and the advent, which does not seem so amazing as it is set forth as being, of a boy named Meaulnes, straightway named "Admiral Meaulnes." But then, the Admiral has an adventure, he runs away from school, the school is thrown into a suppressed alarm—and presently he returns. But the Admiral is now completely changed, he has begun an adult adventure, and he can not interest himself in the old juvenile games. The "I" of the story and the reader are gradually inducted into the secret. The Admiral had wandered into a fantastic fête and taken part in it for two nights. The son of the host was expected with his bride, but, when he appeared, it was without her. The temper of the gay and innocent fête became sharply sinister, the guests hurried off in the night, and the boy shot himself. The Admiral, taken away and put down at a crossing some miles from the school, did not know where or how far he had been, and found it necessary to return to the daughter of the host, with whom, incidentally, he had fallen in love. Thus, we have the beautiful lady in the tower, inaccessible to and idealized by the knight. The knight is charged with despair and determination, and he continues the quest of the mysterious manor and the mysterious girl. He obtains various clues, all of which are insufficient, as time goes on. The knight and the lady have had one chance meeting, their eyes have crossed, and, though they do not know each other, they are perfectly

(Continued on page 110)

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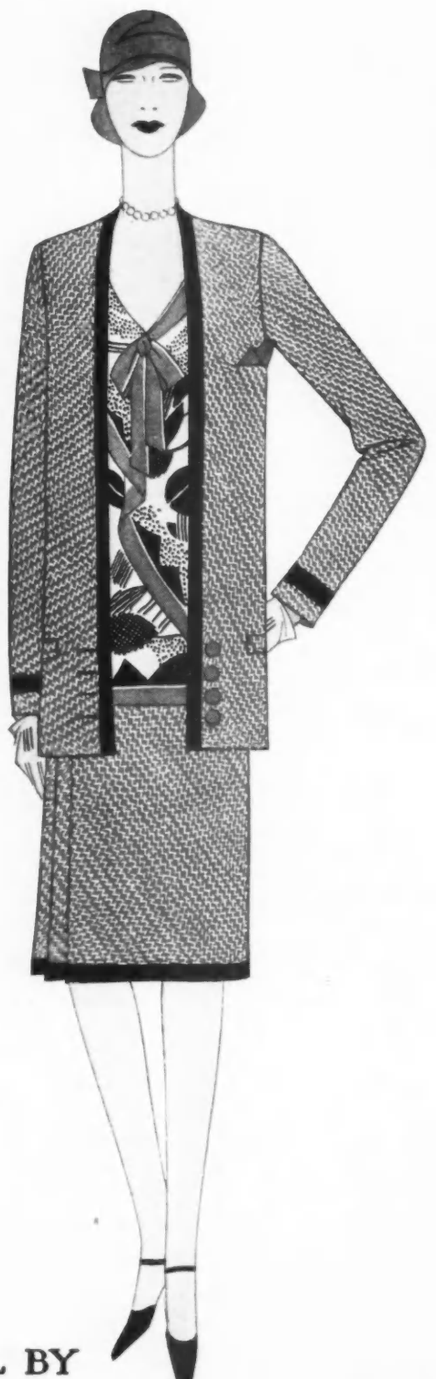

MODEL BY
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NEW YORK

MANGONE MODELS ARE FEATURED BY THE BETTER STORES IN OVER TWO HUNDRED CITIES.

ON HER DRESSING-TABLE

(Continued from page 90)

of clinging to the skin for a long time. It is available in many shades, including two new ones for evening, rachel foncé and ochre chair.

Another innovation from this specialist is an indelible version of the cubist lipstick, which has been introduced at a very moderate price. These preparations carry out an ensemble effect in their packages, which are extremely smart, in striped silver paper with notes of bright, dark blue.

A FOOT SPECIALIST

Few things in life have as much to do with our general comfort and happiness as sound, healthy feet. In New York, in the convenient vicinity of Fifty-Seventh Street, there is a specialist whose business it is to keep feet in exactly such a condition. This specialist is Juel Dillon, podiatrist, and it is to her that many women in New York and the surrounding localities turn with problems regarding the care of the feet. In her regular foot treatment, Miss Dillon gives a massage with a foot cream prepared especially for her that is a boon and a blessing to tired feet, or to any feet, for that matter! Her strong fingers smooth out tiredness and soreness in an almost magical fashion, and the massage is followed by a refreshing green liquid that is sprayed on the feet by electricity.

While she works, this specialist will give suggestions about the type of shoes that are best adapted to one's individual type of foot, and, if it is desired, she will add a pedicure to the treatment. Since the Riviera vogue for making up the feet, some women have acquired a penchant for having the same shining finish on their toe-nails that they have on their finger-nails, the year round. In this small salon, the toes can be made as pink and shining as the heart desires, after the feet have been given comfort and strength.

WHAT THEY READ

(Continued from page 108)

in love. The story need not be unfolded in detail. It is sufficient that the necessities of living tear down a perfect relationship; the elements of happiness are very slightly rearranged, and they make tragedy. The mystery is solved for the Admiral, but too reasonably and realistically, the whole key of the song is altered, and he finds himself unable to sing to it. The Admiral had predetermined the exact angle at which an experience, a woman, was to enter his life, and any deviation from that angle, any adjustment whatever, angered him. Inevitably, the woman pays the penalty in this instance. But this does not cause any of the strangeness of quality to escape from the story. It is indescribable. By some process in art, the whole face of life is subtly altered, is become cruel, fanciful, and enchanting—the face of a beautiful, passionate, and virginal woman. Certainly, one reader in three will be delighted by this book, and the other two have spent time with less profit than they will if they bear with "THE WANDERER" to the end.

GOOD NEWS

IF books are to be considered as the indicator dials for the steam pressure of the men that wrote them, there are few enough personalities writing to-day who succeed even in making the dial quiver. When one who does more than that appears, it seems reasonable enough to suppose that he would be so much the more conspicuous. Such, however, is not the case. Here is a book, "THE OUTERMOST HOUSE," by Henry Beston *(Doubleday, Doran)*, and one would hardly know it had been published. Herbert Hoover has been elected President of the United States, and "THE OUTERMOST HOUSE" is just another book. It is true that it makes no advances to the reader; it doesn't make things particularly easy for him; it is there, and that is all. It is there in precisely the same way that its subject the Atlantic as it is known on Cape Cod, is there. It is an impassive, slowly surging book; it slides along, in some one's figure, "like water on water." But there is no use attempting to give a colour impression of a book that is, itself, so superb a colour impression. What Mr. Beston attempts to do is to convert into language the experience of living on the shore of the sea for one complete year-cycle. In a strong, leisurely prose, he does exactly that. The writing is necessarily as close as possible to experience, and it magnificently evokes and summarizes experience. The idea of the book is so simple that its development must be either extremely bad or extremely fine. We will definitely stake our ragged integrity that it is the latter. In this harried, hair-pulling age, there is an almost total absence of one simple and profound experience, plumbed in silence. Here, a man has sat on the shore and looked at the sea, and then he has sat before his desk and looked long at the blank page, and, at the close of this silent ritual, we have, you and I, "THE OUTERMOST HOUSE."

BOOKS RECEIVED

THE STRANGE NECESSITY
By Rebecca West
Doubleday, Doran

HEADING FOR WAR
By W. H. Edwards
Payson and Clarke, Ltd.

CHRYSALIS
By Zephine Humphrey
E. P. Dutton and Company

THE MIRACLE MERCHANT
By Concordia Merrel
Doubleday, Doran

WHAT A FOOL . . . . Listerine might have spared her this

Checks SORE THROAT

because it attacks germs

WHAT a fool . . . down with a nasty cold and a mean sore throat . . . and simply because she wouldn't heed the first warning of trouble.

It is unfortunate that more people do not realize that the prompt use of Listerine, full strength, often nips ordinary sore throat and colds in the bud, so to speak, before they become serious.

These ailments are caused by germs. And Listerine full strength, as we have always known, possesses amazing power to destroy germs.

Even the stubborn B. Typhosus (typhoid) germs, used by the Government to test the power of antiseptics, is killed by Listerine, full strength, in 15 seconds. This is shown by repeated tests in laboratories of national repute. Yet Listerine, full strength, may be safely used in any body cavity.

Now you can understand why the regular, daily use of Listerine during winter weather, is such splendid protection against ordinary sore throat. Also why, when sore throat *does* develop, Listerine usually checks it so quickly. Moreover the treatment is pleasant. Listerine has a soothing effect on the mucous membrane. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

Tell your husband
about the new cool
LISTERINE SHAVING CREAM
He'll like it

To escape a cold: Rinse the hands with a small amount of Listerine before each meal. Thus you kill cold germs, rendering them harmless when, carried by foods, they enter the mouth where most colds start.

The Envied Silhouettes Today

are often the result of

DAILY VIGILANCE *with a*

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Automatic Bathroom Scale

THE envied silhouettes are usually *earned* silhouettes, the rewards for daily watchfulness . . . generally with a Health-O-Meter.

One simply does not grow fat if one weighs daily. The alarming warning that a Health-O-Meter can give is like a "word to the wise" — sufficient. The realization that one is putting on weight *subconsciously* dulls the appetite so that one eats less until daily consultations with the Health-O-Meter show that the danger of overweight has passed.

While the Health-O-Meter is an invaluable aid in *subconscious weight control*, the Scientific Weight Control Course accompanying it will show you the most approved method for both reducing and taking off weight in spots.

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IN THE FAVORITE COLORS

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5703 S. Claremont Ave. Chicago, Ill.

DUCHARNE

THE Ducharne fabrics illustrated on page 77 include (lower left) a gabardine de soie with a navy-blue and white plaid woollen pattern; (lower middle) a conventionalized flower pattern on navy-blue and cream chiffon; (lower right) a flurry of butterflies—red, ochre, chamois, grey-white, and rose—on black chiffon; (upper middle) a crêpe de Chine with a pale sulphur-yellow and black pin-point design; (upper right) a black-and-cream crêpe de Chine with a pen-drawn network and motifs.

THIS is a collection that proves how much fabrics can influence the mode. It is completely modern, fresh, exceedingly smart, and in the best of taste.

Every fabric has been conceived and patterned for a special use. They all have character and meaning. There is no confusion between town and country, and day and night are frankly separate. This individualization gives a marvellous diversity of texture, pattern, and colour.

The motifs of decoration have a new look, since they are neither completely geometric nor *stylisés*, though they have a touch of both qualities. There are plaids and checks, dots, spots, and points; fruits, flowers, and foliage; butterfly, sea-star, and Persian motifs. Some patterns are stippled, others are like splashes of coloured oil on water, and some like fireworks. There is a very new feeling in many of the flower patterns because they are treated as detached, separate, regularly spaced motifs, with frank outlines. This type of pattern gives a feeling of air and space and, of course, makes the fabrics much less romantic despite the enormous use of flowers. The flowers themselves are sometimes huge, and these fabrics conjure up visions of chiffon dresses with lovely long lines and fuller skirts. When there is a feeling of continuity in the pattern, it is given by crisscross and similar patterns, which make up the background and tie the motifs together. Crêpe Neuville, which is like georgette crêpe, is an excellent example of this.

One can already see the scarfs cut from the huge surah squares. Also, the smart out-of-doors and morning dresses that will be made of marocain, crêpe burnous, and gabardine de soie with their printed woollen checks. Widely spaced polka-dots on chine

(Continued on page 114)

BIANCHINI-FÉRIER

THE Bianchini-Férier fabrics illustrated on page 76 include (lower left) black crêpe de Chine with a pattern of tiny leaves in yellow, white, and green, printed and self-brocaded; (lower middle) a delicate pen-drawing of foliage in black on white chiffon; (lower right) a warp-printed taffeta with a large black leaf design on palest pink; (upper left) a new arrangement of spots and pin points on navy-blue and cream crêpe de Chine; (upper middle) crêpe flamenga with a red, black, and white pen-drawn plaid design.

A COLLECTION of vivid contrasts in colour, fabric, and pattern, in which every school of dressmaking can find materials with which to work.

Prints are surely going to be important from morning to morning. There are printed shantungs and surahs for morning, as well as smart new men's shirtings. Mechera is a new fabric with a linen-like weave, which will be excellent for sports, as will stuarde, a silk-and-wool mixture with a canvas-like weave. For daytime wear in town and country, there are such materials as crêpe antique, a type of light-weight pongee, which is both façonné and printed. A lovely new heavy toile de soie is very beautiful and full of possibilities. Silks of the madras type will make excellent scarfs. For wear throughout the day, the classics, crêpe de Chine and flamenga and chiffon, appear in every guise, and there are alpacas. Then, with sundown, comes the use of crêpes matelassés and crêpes satins, some with a tiny brocaded pattern to supplement the print, lovely moires and taffetas, voiles and marquisettes; and, above all, more chiffons. Many of the chiffons have a more crêpy quality than usual. All of this uneven surface, which is such a distinct part of the season, adds great beauty to the pattern and colour. The charm of the broken surface is very evident.

There is a great feeling in many patterns of pen scratches making whole surfaces; pen drawings outlining patterns; and quantities of tiny checks and crisscrosses, with a line that could only be made by a pen.

Plaids and checks are ready for their first smart word, and polka-dots have not said their last. Next summer ought to be more garden-like than ever. The flowers are of every imaginable shape, colour, and size. Gigantic single flowers, and huge bouquets, branches, foliage, tiny flowers, strawberries, holly, garlands, and small bouquets, field flowers, scattered blossoms, petals, and leaves abound. When we leave the flowers, we find patterns of ostrich tips, Chinese motifs, landscape prints, Indian and crescent patterns, confetti, egg-shaped dots, coffee-bean dots, diagonals and triangles, many gingham-like patterns of diamonds and squares, all gay and smart; and then sea-shells and ships—not to forget birds and thistles, wheat and daisies, and solid fields of lilies-of-the-valley. Many of the patterns remind one of wall-papers. The same designs frequently appear on several fabrics: mousseline and crêpe de Chine, taffeta and crêpe de Chine, and satin and mousseline.

How the colours vary! Some of the chiffons are as pale as shadows; the shades take body and strength on crêpe de Chine; they are clear and frank on crêpe satins. Red is a very important colour, both in backgrounds and in patterns. There are many black backgrounds, but there are just as many pastel backgrounds. In fact, white, unless it is out-and-out black and white, has been greatly superseded by these pale biscuits and champagnes roses and sulphur-yellows, and water-greens.

Colour combinations go from multi-colour to monochrome, three- and four-colour combinations being very much in the lead. Black, yellow, and white are good; so are beige, rose, and blue; brown, red, and beige; black, red, and white. Browns and beiges together are lovely. Pale roses and magenta are very smart together. Blue and red and beige and navy-blue, of course, are excellent. Yellow and green together seem very right, and, of course, greens by themselves, too, are most lovely.

As a reaction against too great luminosity comes fulgasatin, of artificial silk—lighter in quality and duller in surface. Jervísa is a marvel—it is a real silk satin like the old-fashioned charmeuse. A silk-and-wool mixture with a crêpy porous weave is called gypsiane, and already a successful career is predicted for it.

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Yes . . .

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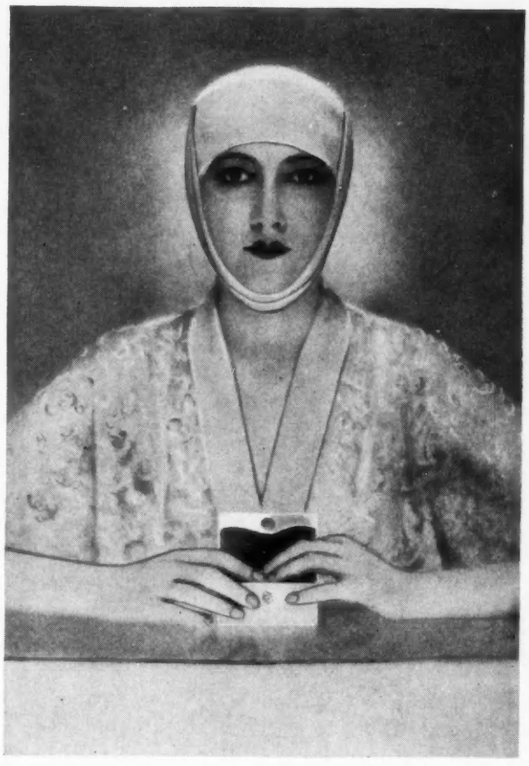
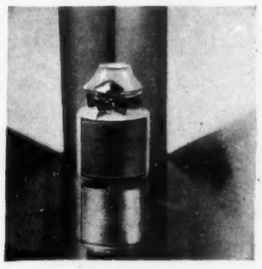
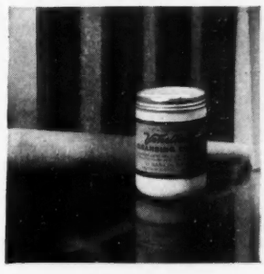


And there is beauty in Elizabeth Arden's Venetian Toilet Preparations which she has created for cleansing, toning and nourishing every type of skin



ANTI-WRINKLE CREAM



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ARDENA SKIN TONIC

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Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. $1, $2, $3, $6.

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Tones, firms, and whitens the skin. Use with and after Cleansing Cream. 85c, $2, $3.75, $9.

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A delicate cream for sensitive skins. Recommended for a full face as it smooths and softens the skin without fattening. $1, $2, $3, $6.

VENETIAN ORANGE SKIN FOOD
Keeps the skin full and firm, rounds out wrinkles, lines and hollows. $1, $1.75, $2.75, $4.25.

ILLUSION POWDER
A pure, vaguely scented powder, made for those who demand the extreme of quality. Tints: Illusion shade (a flesh tint), Rachel, Mat Foncé (a flattering shade for the average skin), Ocre (a sunburn shade), White, Minerva (a warm, natural color), Banana (warmer and deeper than Rachel), and Poudre de Lilas (a mauve shade for evening). $3.

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A penetrating oil rich in the elements which restore sunken tissues or flabby muscles. $1, $2.50, $4.

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Fills out fine lines and wrinkles, leaves the skin smooth and firm. Excellent for an afternoon treatment at home. $2, $3.50.

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For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin. $2.25, $4.

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Greaseless astringent cream, contracts open pores, corrects their inactivity. Smooth over coarse pores at bedtime. $1, $2.50.

VENETIAN SPECIAL EYE LOTION
Use with an eye-cup, morning and night, to cleanse and tone the eyes. $1, $2.50.

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Fills out lines and wrinkles around the eyes. Leave a little on the skin around the eyes overnight. $1.50.

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DO YOU STRAIGHTEN THEIR TIES—

and send them forth with "Now, have a good time and tell me all about it"? Then, you retire to your room to wait countless ages until 'they' return? Why not change roles?—and be the one who is told "you're simply ravishing" as you sail forth to new social conquests.

The first step to the new role is to Europe on a White Star, Red Star or Atlantic Transport liner. For, these are the ships that are women-wise. The stewardesses seem to sense just how much service you crave—the food is just different enough—the social functions are varied and interesting—and, there's plenty of time for rest.

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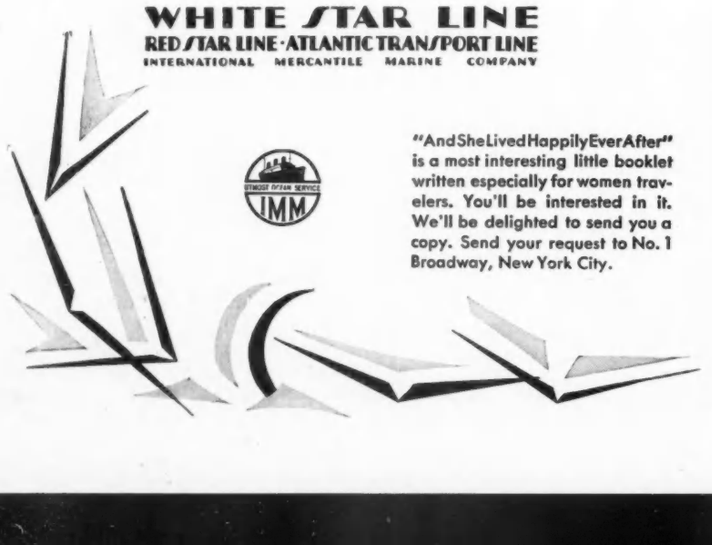

"And She Lived Happily Ever After" is a most interesting little booklet written especially for women travelers. You'll be interested in it. We'll be delighted to send you a copy. Send your request to No. 1 Broadway, New York City.

DUCHARNE

(Continued from page 112)

backgrounds, printed on chantelaine, are excellent, too. And how many of the crêpes de Chine with medium patterns will be used for the dress of the type that is called "little"! A new supple ottoman with printed flowers at once conjures up visions of casino coats worn with dresses of plain chiffon.

There is a series of black-and-white patterns that will definitely accelerate the chic of the black-and-white mode. Everything points to a very colourful season. The colours used in the Ducharne collection are rich and vibrant. The use of frank colours, such as reddish-yellow, yellow-ochre, pure yellow, orange, salmon, burnt-reds, copper-reds, sapphire-blues, gives strength and depth, while pale sulphurs and roses and pinks and chamois and cream-rose shades bring softness. They complement each other with excellent results.

There are fabrics in autumn colours, and the use of pastels on dark backgrounds also occurs frequently. It is important to see how much black is used in almost all patterns and to observe that it never gives a sombre note. You only notice it, really, because of the vigour of the print. It would be wrong to describe a Ducharne fabric this year as being of yellow and black on cream; rather, it is necessary to say that the pattern is in black, yellow, and cream, backgrounds having become such a definite part in the actual body of the designs.

The colour combinations are as smart as they are beautiful, and most varied. Pale pink and black, beige and navy-blue, yellow and brown, bright navy-blue and white, navy-blue and cream, pale pastels and white, black and white, and one colour. Black and cream, black and red, black and two shades of blue; black, white, and yellow, green and white, beige and white, black, red and green; blue and chamois, pale rose and sapphire; black, havana, chamois, and white. There are, of course, some beautiful monochrome effects, since any good pattern and every good colour can have a place in next season's highly varied fashions.

There are more prints than ever: mousseline, crêpe de Chine, tchintchin, marquisette, radium, taffeta, moire, foulard, crêpe burnous, marocain, gabardine de soie, chantelaine, ottoman, surah, louisine, toile de Neuville. The almost invisible squares woven into the new georgette crêpe, called crêpe lolita, are a very new note. Among the lamés again this year, we find crêpe romain, and crêpe georgette, metal lamés, and lamé moires. Some are only printed, some are only façonné, and others are both printed and façonné.

COUDURIER, FRUCTUS, DESCHER

THE Coudurier, Fructus, and Descher fabrics illustrated on page 78 include (lower left) multiples of tiny white pin points applied on navy-blue satin; (lower middle) beige leaves with red stems on a warp-printed taffeta with a black ground; (lower right) a tweed-patterned crêpe de Chine in the classic colours, beige and brown; (upper left) a black-and-white design on crêpe chinette, a new coarsely woven type of crêpe de Chine; (upper right) a plaid of blue, red, yellow, and green lines on black crêpe de Chine.

HERE is a collection that is as rich in suggestions as it is in realizations. Polka-dots of every size appear again on all the fabrics, and the tiniest of dots on crêpe satin are destined for a great success. There is something new, too, in even familiar designs—the little flowers, the dots, the spots, the checks are not those of last season. A noticeable feature of these patterns is the close spacing and sometimes overlapping of their tiny figures.

Many of the prints are floral: sprays and sprigs and nosegays; natural flowers and pen-drawn flowers; Chinese flowers; modern flowers and bouquets, with toile de Jouy spacing. The constellation designs continue this year in a new form of patterns like eclipsed moons. Chiné effects, too, are lovely. They are used for entire fabrics, such as crêpe chinette, and at other times combined with patterns. There is a crêpe de Chine with a tiny chevron design that makes you think of a tweed, which is unusually smart. The similarity of pattern and weave between silks and woollens is typical of this season.

Large, cloudy flower designs are used for marquisette, voile, and chiffon, and they have great beauty. There is a lovely new georgette crêpe, which has a tiny, almost imperceptible self-coloured design.

There is a very new quality about some of the fabrics, due to the fact that they have a tiny satin brocaded design flashing through their printed pattern. All this overlapping is excellent progress towards the subtle results that are so chic now. There is a new silk serge with a tiny satin pattern, called serge flamande, and stiff, beautiful moires again have satin broché motifs.

The foulards have never been so lovely. Their colour combinations are especially good. Some have a black background with outstanding patterns in bright colours. Three shades of blue is a frequently recurring colour combination. Two shades of blue are used for diagonally printed alpaca. A new salmony-rose and several shades of coral-red, as well as the general use of certain very dark reds, are important by their recurrence. Dark red and white has a very special chic of its own this season. There is even a new red, white, and blue variation, but not in the familiar flag colours. Blues are in evidence: light blue, sapphire, and navy-blue. Cream and brick is new. Pink and white is lovely, and so is red and beige. Browns and blues together seem very new, and that brings us to nasturtium colourings, which have such an affinity with autumn foliage colours.

A great many pastels are used, but they are less pale in their general impression than formerly, because of the accents of vivid colours. There are many dark backgrounds, and, frequently, they are greatly neutralized by the fact that they are almost completely covered by a quiet pattern, which is in contrast to the vivid leading design.

Some of the fabrics, also, have no printed designs, but brocaded bouquets. Serge flamande and shantung and crêpe chinette and givrine, a sort of supple ottoman, and, last but not least, alpaca, are treated in this way.

There are some metal broché satins in tones of rose, which are unusually lovely. The pale pinks and attenuated rose shades have a special appeal.

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AMERICAN FABRIC MAKERS

(Continued from page 79)

Two different silks—such as moire and chiffon, faille and georgette crêpe, satin and chiffon—with the same design are used in combination.

Plain crêpe de Chine frocks and plain crêpe de Chine ensembles are very important.

For Evening. Flowered chiffons in pinks, greens, and yellows and unusual combinations have outstanding chic.

Nothing is newer than plaids in chiffon gowns for informal evening wear.

Warp-printed taffetas are excellent, and best are those with large patterns on black, white, or pastel grounds.

Leaf designs appear in a variety of silks and are unusually lovely.

Moire and crêpe elizabeth are very smart.

Printed chiffon frocks have coats to match or printed crêpe jackets repeating the designs of the chiffon.

Plain crêpes and plain velvets are used for short evening jackets to match the grounds of printed frocks.

Crêpe de Chine and crêpe satin dresses have great chic. Some of the satins have a very luminous finish, while others are dull surfaced.

Taffeta coats match the trimming of some printed dresses.

Printed moire coats repeat the design of printed chiffon frocks.

Woollens

THE new woollens are extremely wearable—their weight is adapted to the climate; their colours are good; they are designed to use in combinations with the new silks.

The light-weight woollens are particularly new and varied, many having vivid coloured threads in a neutral mixture.

The colours repeat those of the new silks and suggest delightful combinations.

For Sports. Tweeds come first, and their development is one of the most interesting phases of fashion. Their handling is new, their colours more varied, their texture softer and more supple. In light weights, they are used for smart suits, coats, and dresses; in heavier weights, for suits and coats.

Black tweed-like woollen is extremely chic.

Jersey is used in combination with crêpe in very chic frocks.

Novelty lace jersey is seen in sweater blouses.

Checked woollens have achieved great success in dresses, sleeveless and with sleeves, when worn with accompanying finger-tip length jackets.

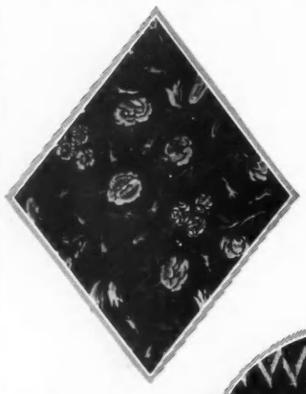
Fine-ribbed velveteen and wide-waled corduroy are excellent for coats.

For Town. Light-weight woollen dresses have outstanding chic for street wear. Some have coats of heavier wool, matching the lighter wool in colour and feeling.

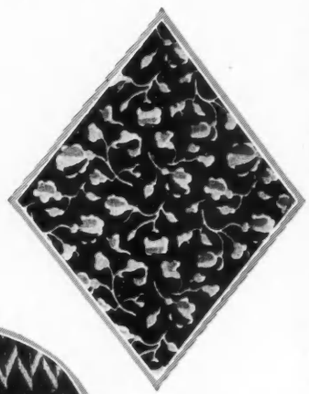
Diagonal tweeds and herring-bone tweeds are used in combination.

Very smart coats are made of dark blue or black woollen, soft, rough, and thick, suggesting a heavy brushed-up wool crêpe.

Twill broadcloth is used for formal coats.



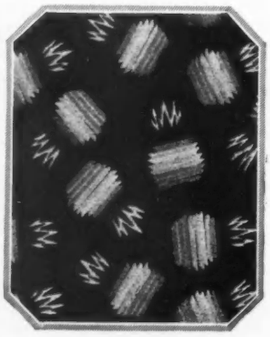
Flowers bloom on this dark brown crêpe with a rose border; Cheney



A grey, pink, and beige vine covers this wine coloured silk crêpe; Haas

(Below) This hand-blocked canton crêpe is in yellow, grey, and chartreuse; Stehli

(Below) This indestructible flesh chiffon voile has a floral design; Mallinson



Navy-blue, beige, and off-white form a zigzag pattern on silk crêpe; Corticelli

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WOULD you fain gain fame for your dinners? It is so easy! Guasti Cooking Sherry is now *legally* available to add delectability to countless delicious dishes.

Salt is added to remove it from the beverage class yet just enough to season foods for the average taste.

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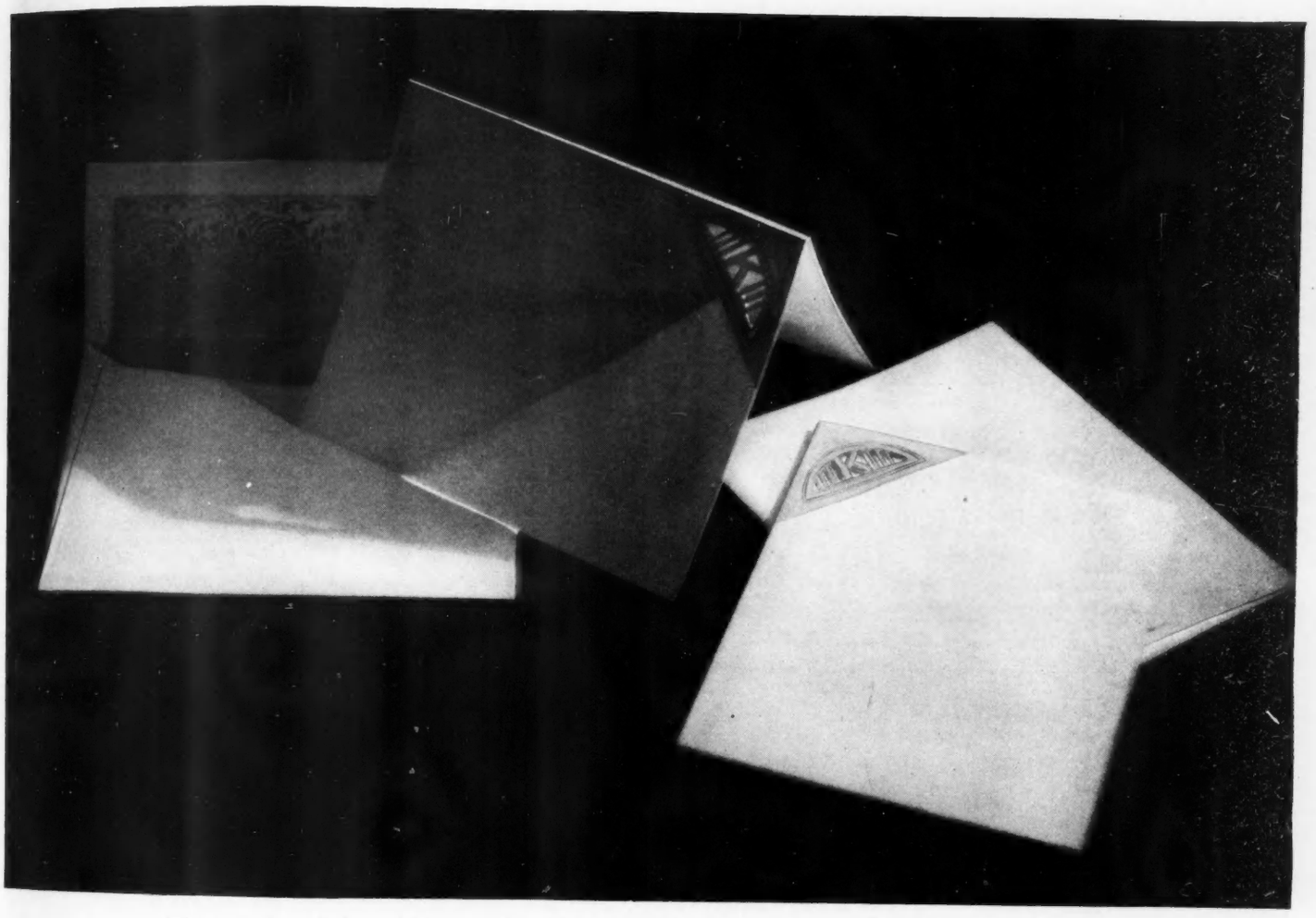

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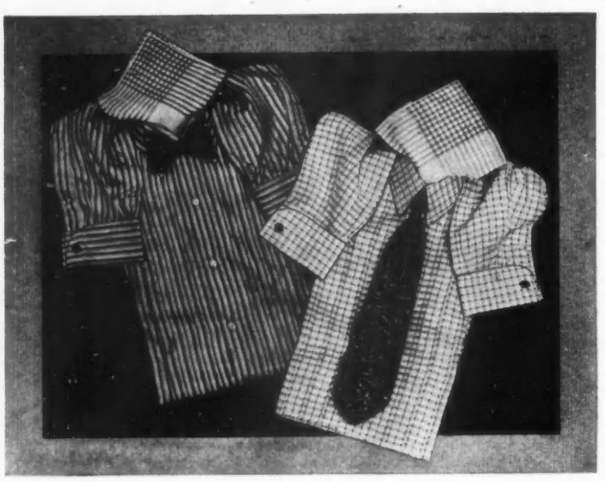

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SEEN ON THE STAGE

(Continued from page 59)

When Lightfoot reappears in the door, one of the ministers shoots him. The play continues a few minutes after that and is weakened immeasurably by doing so. The authors attempt to tie up the threads, scurry about for a definite end—they succeed in confusing. Their effort is anti-climactic, and the drama dribbles out.

None the less, "Wings Over Europe" remains a stirring, provocative play—the only provocative play in town at the moment. It induces thought, speculation, causes even the not particularly imaginative to project himself into a world that has lost security, where all that he and his ancestors regarded as secure, and life, too, will hang precariously on a whim—any one's whim.

The tale is told without women, and, for once, they are not missed. Indeed, were they to appear in the cabinet chamber at 10 Downing Street, their presence would require so much explanation that action would have to stop indefinitely. The authors compensate somewhat, or rather make it quite clear that they are not oblivious of the feminine and the star rôle it plays in the world; they say "The most important things in life are love and Anglo-American relations."

Alexander Kirkland, who plays Lightfoot, is an ardent, appealing, intelligent, quivering youth. He plunges into the rôle with an irresistible, fiery enthusiasm. His remarkable sense of emphasis enables him to express the finest shadings when the occasion demands and to be equally effective with blunt hammering when that is called for. You believe in him—that he is a disciple of Shelley, a lad tender, poetic, capable of discovering the secret of the atom's energy, of harnessing it for the good of mankind as well as of releasing it and destroying the world. The character is a combination of bristling extremes, and yet, seemingly without effort, he makes it convincing. Frank Conroy has the kind of suavity, intensity, and repose that outsiders like myself fancy Secretaries of State for Foreign Affairs must have. The others in the cast, with the single exception of Ernest Lawford, are admirably suited to their rôles.

The directing of Rouben Mamoulian gives to the play the distinction it demands. He spaces beautifully. What he achieved with shadows in "Porgy" and in the current "Congai" (reviewed below), he accomplishes with hands in this—sometimes he uses hands with a Botticelli effectiveness. Raymond Sovey has designed a dignified, unobtrusive, thoroughly appropriate background for the action.

"MIMA"

DAVID BELASCO, so the story goes, has been five years preparing Molnár's "The Red Mill" for presentation. Entitled "Mima," it is now showing at the manager's own theatre. A stupendous production. More machinery than any stage has ever before supported. And, incidentally, more ado about nothing. For whatever the original may be, "Mima" as presented at the Belasco provides the dullest evening this critic has ever spent in the theatre. What there is of the story has to do with a demonstration by Magister, an aide-de-camp of the King of Hell, of a machine he has invented, which he claims can corrupt any human being in record time. With His Majesty and his attendants seated in the front row of the orchestra, Magister kidnaps the purest of pure foresters, a lad who does his duty to the limit of his endurance, and beyond ours. This Janos possesses all the virtues and practises them scrupulously; none of the vices. In Magister's machine, he succumbs to gambling, lying, stealing, adultery, pandering—every one of the Seven Deadly Sins. And each time his resistance breaks, a gong sounds—much as at a prize-fight. Finally, through a letter from his mother and a pressed violet, he gathers his frayed forces and forgives, crying out, "We live to forgive, to have mercy." Those noble words cause the elaborate machine to collapse, the devils to flee; he mounts the great irradiated stairway, presumably to his Eternal Reward.

This long drawn-out tale of the tempting of a prig is told literally, without fancy, inventiveness, poetry, or anything else that might relieve its tedium. A sample of the wit: "To put evil into a woman is like putting salt in the sea." Until last week, I had always maintained that Heaven was the greatest imaginative failure in all history; "Mima" compels me to retract.

For years, Belasco has been famous for the meticulous care for detail and accuracy shown in his productions. He went the limit in realism. If the scene were a restaurant and a patron ordered a ham sandwich, a real ham sandwich was brought him, there were real mustard, real pepper and salt. If he demanded coffee and cream, cream, not milk, was served him. And tradition has it that, if a character in one of his plays called for Orange Pekoe tea, he would be given Orange Pekoe tea, not English Breakfast or any other kind. Along Broadway, people who should know claim that vulgar women in Belasco plays spilled cheap, coarse perfume on themselves before stepping upon the stage, that a faint, delicate scent emanated from the garments of refined ladies. "Mima" is the apotheosis of that sort of thing.

The boxes and proscenium at the Belasco Theatre are covered with studded metal, like that on armoured cars. Elaborate, complicated machinery sprawls over most of the platform and reaches into the flies. A great wheel, shutters that rise and descend, chimneys, fly-wheels, trestles, towers—all the movable contrivances controlled by electricity. The completeness and smooth functioning of the machine should draw admiring exclamations from Edison and Henry Ford. At the end, when the fallen forester forgives and, by the very word, disrupts Hell, the mighty machine collapses. With deafening screeches, gratings, thuds, the chimneys fall, the huge wheel falls apart, the metal shutters drop from their hinges. Truly, a stupendous spectacle. But what place has it in the theatre? That question might also be asked of the half-nude devils scampering down the aisles, leaping upon the stage, and most of the other tricks Belasco has lavished so much effort and ingenuity upon. None of it avails. even the Dean of American Producers must realize that the play's the thing—in "Mima" he has no play.

"CONGAI"

HARRY HERVEY and Carleton Hildreth, the fabricators of "Congai," have succeeded in building an effective *pièce de théâtre* of the exotic school.

Helen Menken plays the fine, faithful girl who is the victim of the society in which she was born, as she should be played. All but her voice—that, except on rare occasions, holds to a monotonous whine. Ara Gerald does a character part thoroughly.

"PARIS"

They'll whisper

– but they'll never know how little these fascinating fabrics really cost

THOUSANDS of women have discovered a simple inexpensive way to true Parisian charm. Their secret desire for frocks of enviable French smartness has been miraculously realized. Overnight tiresome wardrobes have been transformed with joyous new dresses so lovely in their cheerful colors, so striking in their modern designs, that it seems incredible that their cost could be less than $3.00 apiece.

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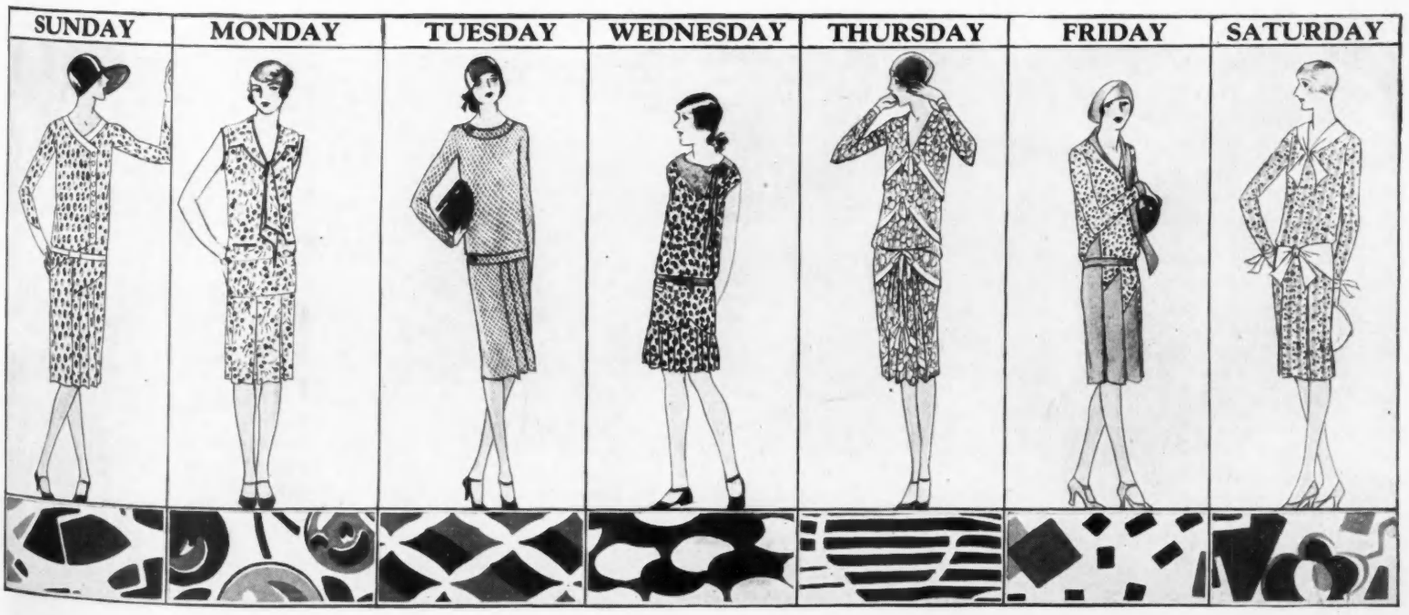
Does he sell genuine Peter Pan Fast Color Fabrics?.....

A smart dress for every day in the week at a cost of less than 6 cents a day



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DISCOVERIES IN CHIC

(Continued from page 64)

in which one can not be too insistent on the best equipment. Miss Cassell, at Saks-Fifth Avenue, is an expert on tennis apparel. She has played the game as it should be played for a good part of her life and has a collection of championships and other hallmarks of sportsmanship. After the prime consideration of practicality, her first demand in tennis clothes is simple and definite: grace above all. She believes that this desirable quality lies in freedom of action, to be achieved in clothes through perfect cut. To this end, she advocates the circular skirt, feeling that its advantage over the equally full pleated skirt lies in its superior grace in movement. She disapproves of belts worn over the hips, as these pull up as soon as the arms are raised and slip awkwardly above the waist. The best solution is to have the dresses cut with a natural waist-line that requires no belt. Linen she considers the most charming of materials for tennis dresses, as it is so fresh and easily laundered. She does not approve of sneakers or espadrilles. Why should a woman whose feet are accustomed to well-made, well-arched shoes subject them to flat non-supporting cheap shoes, she asks, and she recommends carefully constructed tennis shoes, furnishing support for the foot through a slight heel. Because the preservation of one's femininity is important in sports, one should avoid playing tennis with bare legs. Miss Cassell believes that glove silk bloomers, loose and fairly full, are ideal for wear under tennis clothes. A number of tennis frocks of Miss Cassell's own design are to be seen at Saks-Fifth Avenue, and they are graceful, practical, and decidedly wearable.

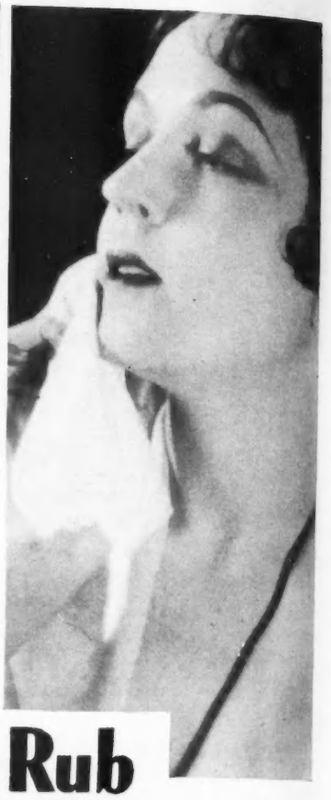
IT takes a special talent to find a really lovely evening bag, one that is large enough, of fine materials, and of good design. A visit to the shop of Mrs. Howard, at 108 East Fifty-Seventh Street, will save a great deal of futile hunting and a possible failure in the end. Mrs. Howard has an excellent model that is made up in charming brocades and that fastens with a little tongue of a coloured crystalline stone to harmonize with the colour of the brocade. It is as pleasing as it is surprising to find that the price is not exorbitant. After once entering this shop, it will be difficult to depart, so entrancing it is with a galaxy of lovely things, ranging from some very smart belts and scarfs to the hand-blocked chiffon handkerchiefs that are so popular and that one usually relies on friends to bring as gifts from Paris. Mrs. Howard also imports lingerie and a very individual perfume, which you will undoubtedly purchase if you fancy yourself the exotic type.

AMERICAN women have a way of looking at the pictures in British illustrated periodicals of Englishwomen at race-meetings or a shoot, and envying their patently appropriate appearance, sighing, "One can only get such clothes in England." This has been proved untrue in a dozen instances, and here is another proof that the component parts of sporting chic may be procured in this country. The Englishwoman frequently wears with her excellent tweeds, Newmarket boots, which, besides being a sure salvation from wet, mud, and cold, add the final last touch to a smart sporting appearance. As is well known, they are cut on the lines of the best riding-boots, but the leg is made of heavy reinforced canvas. They are high enough to clear the hem of a tweed country skirt and are ideal weather-protection while shooting, fishing, or at a muddy race-meet. Their comfort, practicality, and great good looks recommend them to the woman who likes to be as well turned out in the country as she is smartly dressed in the city. Vogue stresses the importance of having these boots custom-made, for, although, like riding-boots, they can be procured ready-made, also like riding-boots, the difference in fit, style, and form between the custom and the ready-made varieties is very marked. Newmarket boots may be made to one's order in England in an astonishingly short time by a famous bootmaker through their agents in this country — King and Bruns, at 712 Madison Avenue.

WE didn't even have to go out to make this discovery. It walked right in to the Vogue office in the person of Miss Florence Houldsworth, who lives at the Martha Washington Hotel. Having spent many years handling rare needlework and tapestries, Miss Houldsworth is in a position to judge the good from the bad. Her real job is mending old needlework—a tedious and difficult occupation that few people have the patience or ability to tackle. Miss Houldsworth holds a diploma from the Royal School of Art Needlework at South Kensington, and, in London, she had a studio where she taught needlework, which is quite a different matter from fancy-work. Her unusual experience includes mending precious regimental banners, rare church vestments, family christening robes, Chinese embroideries, Persian carpets, and all manner of delicate and cherished fabrics—a training that makes her an outstanding figure in this line.

A STEAMER rug is almost a classic affair that can be handed down from generation to generation, particularly if it is in the family tartan. But, if one should need a new one—and even the sturdiest and most Scotch ones wear thin after years of deck chairs and football games—, there is a new wrinkle, so to speak, in the matter of rugs that deserves the highest consideration. This new type of rug is a cross between the simple steamer affair and a sleeping-bag, with a long patented slide fastening up the front that ensures perfect warmth and obviates the chill discomfort of ankles coming untucked. Spalding Brothers have this rug in a wide assortment of plaids.

A VALUABLE hint for rejuvenating one's beloved, but slightly old-fashioned wristwatch was brought to Vogue by a lady just returned from Paris. Instead of renewing the worn old ribbon, this woman found that the jewellers are happy to change the little side fastenings of the watch so that the smart new little cord bracelet could be attached. And *voilà*, the old watch ticks on in the very height of the latest fashions. Charlton, on Fifth Avenue, will be found highly experienced in making this change.



Rub Cold Cream off *not in*

To Avoid Skin Blemishes

COLD cream can menace beauty unless you rub it off, instead of rubbing it further into the pores.

The oil in face cream gathers dust and dirt, powder and rouge. Very often by the wrong method of removing cream you send half of these poisonous accumulations back under the skin. There they form blackheads, pimples, all sorts of skin irritations.

Grimy cloths only aggravate this condition. Harsh towels are neither entirely germ-free nor absorbent enough to take up the excess oil. Kleenex Cleansing Tissues, however, are made of a wondrously fine absorbent fabric that actually rubs cold cream off, not in.

And—using three sheets twice a day, as you do—Kleenex costs only a few cents a week. The coupon will bring you a sample package. Fill it out now.

Kleenex
Cleansing Tissues

V-2

Kleenex Company, Lake-Michigan Bldg., Chicago, Illinois. Please send sample to

Name.....

Address.....

City..... *State*.....

New
eyes for old

If your eyes lack lustre and tire easily, rejuvenate them with *Murine*. This long-trusted and entirely harmless lotion imparts a youthful sparkle to dull, weary eyes and makes them feel much stronger. Also use it after prolonged exposure to sun, wind and dust to prevent a bloodshot condition.

MURINE FOR YOUR EYES

REDUCE YOUR FLESH
arms, legs, bust or entire body with

DR. WALTER'S *Rubber Garments*

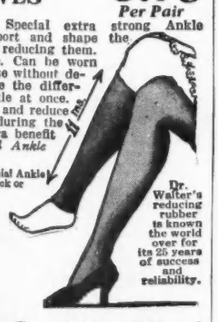
MY garments have been worn by men and women for 25 years. They are invaluable to those suffering from rheumatism.

Reducing Corsets: Cream colored rubber. Laced back, clasp front. Made to your measure, **$12.00**
Chin Reducer . . . **2.50**
Neck and Chin . . **3.50**

PRETTY ANKLES and CALVES $3.75 *Per Pair*

DR. WALTER'S Special extra strong Ankle Bands will support and shape the ankle and calf while reducing them. They fit like a glove. Can be worn under any kind of hose without detection. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day deriving the extra benefit of the support. *Send Ankle and Calf measure.*

Write for Dr. Walter's Special Ankle Bands for $3.75. Pay by check or money order (no cash) or pay postman.



Dr. Walter's reducing rubber is known the world over for its 25 years of success and reliability.

Form-Fitting Hip and Thigh Reducer in cream colored rubber. Send waist and hip measure **$12.00**
Bust Reducing Bandeau. Send bust measure. **$5.00**

Send for my booklet

Dr. Jeanne B. Walter
389 Fifth Ave., New York
Near 36th St. Suite 605

Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.

VENUS

Luxurious

Comfortably luxurious, convenient and economical, Venus is exactly suited to the need of the woman of today.

Three sanitary napkins of fine Venus surgical cotton are compressed in a box no larger than the palm of the hand. *When opened, they shake out easily to full size and downy whiteness.

Just ask for

"VENUS TRAVELING PACKAGE"

*They are also sold non-compressed in boxes of a dozen.

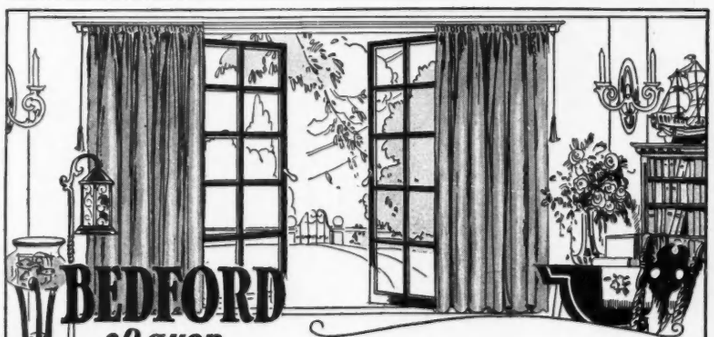
VENUS CORPORATION
1170 Broadway New York City

If you plan to build . . .

House & Garden has published a collection of the loveliest houses that appeared in five years of the magazine.

HOUSE & GARDEN'S
Second Book of Houses

has 192 pages, 600 illustrations . . . a wealth of material that is all practical, all beautiful. $4.20, postpaid. HOUSE & GARDEN, Greenwich, Conn.



BEDFORD *Rayon* CASEMENT CLOTH

Write for Booklet

For all Modern Windows. Lustrous sheen in Natural, Ecru and Pastel Colors, Sunfast and Durable. Closely woven and drapes beautifully. Sold by leading stores.

FAIRCLOUGH & GOLD INC. BOSTON, MASS.

Low Comedian: "Now they'll starve."
Lower Comedian: "What's the matter?"
Lowest Comedian: "Can opener's lost."

It's No Joke

when the can to be opened is full of College Inn Welsh Rarebit—full of a mellow blend of smooth cheeses and tasty spices—all ready to heat and eat—and what a treat!

You employ Hotel Sherman chefs every time you serve College Inn Welsh Rarebit, Chicken a la King, Chop Suey, Chicken Broth, or any of these celebrated delicacies. Sold at all good food shops. *Tonight—let these chefs prepare your meal.* College Inn Food Products Co., Chicago, Ill.

Prepared by
HOTEL SHERMAN CHEFS

COLLEGE

INN

Give Five-Minutes-A-Day

Look Years Younger

SEND coupon below for FREE book that tells how Kathryn Murray's Five-Minute-A-Day Facial Exercises actually regain and retain the lovely skin texture and roundness of youth for thousands of delighted women. Read their enthusiastic statements of the wonders accomplished so easily, so quickly, so inexpensively. No creams—No straps—No treatments.

Young or old looks depend upon thousands of tiny muscles just beneath the skin surface. Telltale wrinkles, crow's-feet, hollows, loose sagging skin, sluggish circulation, sallow complexion occur when lack of exercise causes the facial muscles to become weak, flabby, droopy. Facts known to the more exclusive beauty experts alone.

Kathryn Murays *5* Minute-a-Day FACIAL EXERCISES

Exercise your facial muscles that you may regain or retain the soft, glowing complexion and roundness of youthful beauty. Thousands of women have turned to Kathryn Murray's Facial Exercises with amazing results. Nothing extra necessary. Just your natural beauty and Five-Minutes-A-Day.

RESULTS GUARANTEED

Send the Coupon! Read the interesting FREE book. Don't put off enjoying the glorious complexion rightfully yours.

Send Coupon Today!

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Madame:
Without cost or obligation, tell me what to do to gain youthful beauty with Kathryn Murray's Five-Minute-A-Day Facial Exercises.

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WHITEHALL PALM BEACH

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New! The Maidenette

In which the modern woman finds the perfection of grace

Fashion has decreed the gently curved figure—on which all costumes are flattering ... and modern woman has discovered that she takes on a new charm when her figure is moulded by the Maidenette. This latest, and most perfectly designed of Maiden Form brassieres is meeeting enthusiastic approval. And all Maiden Form brassieres are as versatile in design as the varying types of women for whom they are created

Sold Everywhere

ENID MFG. CO. 245 FIFTH AVE. NEW YORK

The Maiden Form REG U.S. PAT. OFF BRASSIERE

DEMAND THIS LABEL

THE ORIGINAL UPLIFT BRASSIERE

CONTEMPORARY ART

(Continued from page 61)

tribution to American painting could also have been applied to his own work. He describes Burchfield as one of those who, in each generation, naturally and honestly liberate their subjects from the taboos of their time. Although each has a predilection for suburban small-town streets and architecture, their points of view are essentially different. Burchfield's is dramatic, often satiric, and always personal; Hopper's is cool, detached, and austere. Both painters are regarded by collectors and connoisseurs as essential to any representative collection of American painting. Both of them, because of a simple and modest attitude towards their work and despite their growing reputation, still put moderate prices upon their pictures, which allows the amateur collector to express enthusiasm for their work to the extent of owning an example.

"Civic Improvement" has that touch of satire which frequently occurs in Burchfield's evocations of the American scene. But satire is secondary to the intensely felt sense of place that the picture conveys. This is a street along which every one of us has walked, conscious only of a bored disdain for its appearance. Burchfield has touched it with a bit of the universal. It stands for a facet of our civilization as convincingly, as natively, as a Monet landscape stands for France. The medium most frequently used by Burchfield is gauche, which he has released from the stigma of commercialism attached to it by advocates of pure wash. "Civic Improvement" may be purchased at the Montross Gallery for about five hundred dollars.

A PORTRAIT OF A HOUSE

"Marty Welch's House," recently exhibited in Hopper's one-man show at the Rehn Galleries, is a portrait of a well-kept frame house such as might be found in any New England town. It is painted with crisp brilliancy and stark, uncompromising adherence to visual reality, which are characteristic of his point of view and manner of expressing it. But Hopper's portraits of houses are more than photographic reproductions. They are a sensitive, sympathetic appreciation of types that stand for definite strata of society and express clearly defined attitudes towards life. In this case, the prosperous frugality of the small-town New Englander, with his strong pride in his place and its up-keep, is evident. "Marty Welch's House" may be purchased at the Rehn Galleries for about two hundred and fifty dollars.

Glenn Coleman has recently altered his point of view. A member of the original Henri group, which also numbered Bellows and Hopper among it, he was at first interested in a dramatic, emotional portrayal of the contemporary urban scene. "A Brooklyn Street," reproduced on page 60, expresses his latest development. His streets are swept bare of the humanity that once animated them. They have been reduced to sombre, abstract arrangements of streets and houses. All trace of the emotional quality of his earlier work and its piled-up anecdote has vanished. His melancholy cerebration and its appropriate grey tonality have, however, a curiously appealing quality. Mr. Coleman has long occupied a distinctive position in American painting. He was a prize winner at the latest Carnegie International. "A Brooklyn Street" may be purchased at the Whitney Studio Galleries for about four hundred dollars.

BROOKLYN HEIGHTS

With the new Brooklyn sky-line competing with the towers of Manhattan, leisurely, distinguished old Brooklyn Heights must soon become a memory. Joseph Pennell tried to record the charm of the old Heights section, but succeeded instead in giving an effect of Chelsea. It was left to a Brooklyn artist, Isabel Whitney, steeped in her subject-matter as only a native of Brooklyn could be, to set down on canvas portraits of the old landmarks which, to-morrow, will be gone. In a group of pictures, entitled "Portraits of Brooklyn Heights," which she recently exhibited at the Whitney Studio Galleries, she caught the poignancy of transition, yesterday merging into to-day, to-day giving way to to-morrow. The old terraced gardens of Columbia Heights and Montague Terrace have looming, mirage-like sky-scrapers and the funnels of ocean liners for their backgrounds. The spacious brownstone mansions facing the harbour are huddled into anachronistic groups, as their neighbours give way to looming apartment-houses. Only in "The Penny Bridge," belonging to this series and reproduced on page 61, is there no record of this change. It gives the sensation of a little backwater of American life untouched by time and change. Miss Whitney presents her subjects simply and sincerely. An instinctive sense of design and the ability to seize upon the essentials that will most effectively tell the story are qualities that make for the high esteem with which collectors and artists regard her work. "The Penny Bridge" may be purchased at the Whitney Studio Galleries for about two hundred and fifty dollars.

DESERTED HOUSES

Mabel Dwight's lithograph, "The Deserted Mansion," reproduced on page 60, evokes that inchoate feeling of mystery and sense of departed presences such as is experienced by children who like to play about the unkempt premises of deserted houses. At the same time, it records a type of architecture, hideous according to contemporary standards, but typical of the best taste in the 'Seventies and 'Eighties. Miss Dwight is one of the foremost contemporary exponents of the lithographic medium. She can be a satiric or a sympathetic commentator of the *comédie humaine*, as the case requires. "The Deserted Mansion" was exhibited in her one-man show at the Weyhe Galleries and was also included in the Printmakers' Exhibition at the Downtown Gallery. It may be purchased at either place for the moderate sum of about fifteen dollars.

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Who's Afraid of Winter Now?

NO need for chapped hands, none for dry or roughened skin. Bonney Beauty Balm will replace the natural oils lost to the blustering winter winds.

Enjoy the fall and winter sports—the invigorating tang of the crisp air. Just a few drops of this graciously fragrant lotion so quickly absorbed will keep your skin always soft and white.

Let your children enjoy winter, too.

Created by Esther Bonney for the entire family.

At all leading toilet counters, drug stores and beauty shops.

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Bonney Face Powder—*Clings hours longer. Velvety soft with alluring frogrance. Comes in seven shades.* Price, $1.00

Bonney Cleansing Cream—*Sinks deeper into the pores. Removes those particles of rouge, powder, dust that ordinary creams do not reach. Ideal for sensitive skins.* Price, $1.00, $3.50, $6.00

Bonney Skin and Wrinkle Cream—*For tired skins. Nourishing and invigorating. Overcomes wrinkles, crowsfeet and the fine lines that mar and detract.*

Bonney Rouge—*Lovely in the effect it gives ... and lasting. Vivid and alluring. There are three shades.* Price, 60c

Bonney, Incorporated
500 So. Throop St. Chicago, Ill.

Cameragrams

Mrs. James Simpson, junior, formerly Miss Alicia Patterson, of Chicago, not only has flown a great deal, but has written articles on the subject

AMERICA TAKES TO THE AIR

(Continued from page 52)

to a party four hundred miles away! "Such things weren't done when I was a girl," it seemed to say. "Dangerous! Terribly dangerous!"

But youth will be served, and we were off with dawn. The taxi driver got lost trying to find the air-port, got found again. We arrived. The mail plane was not yet up from Hadley Field. We prowled about.

The Newark air-port is hardly three months old, but the hangar is crowded to overflowing. Twenty-two planes, ranging from a huge tri-motored Ford cabin monoplane to Lady Heath's tiny *White Moth*, were ranged on the floor. A merry crew of four handsome young people arrived, opened the big hangar doors, rolled a few planes out of the way, pushed out their Bellanca four-passenger, warmed her up, and proceeded to take off for Philadelphia before our very eyes.

OFF TO MONTREAL

Then there was a distant drone in the sky—a swoop—and our mail plane was in. Across the field, we scuttered in the wake of a lad with a sack of mail and hopped in. Our bags and coats were stowed with the mail in the back compartment, the doors swung home, and, with a roar, we were gone!

Almost everybody who goes up for the first time expects to be terrified. Actually, hardly any one is. The big plane taxis smoothly down the field. One watches overside the big balloon tire rolling. Presently, it bounces a bit—to the eye, not to the feeling—bounces a bit more—floats—, one is in the air. In the thrill, one forgets totally to be afraid.

Behind the towers of Manhattan as we rise, there is still a wide pale pearl-pink dawn. There is mist about the feet of the Woolworth Building, the Metropolitan Tower, the Sherry-Netherland. Below us, like a modernist rug pattern, lie the railroads and highways and market-gardens of New Jersey. We seem to float in the big fourteen-passenger ship like a thistle-down in the wind. There is nothing to gauge your speed by in the air. Eighty miles an hour seems like standing still. That is always a surprise. Another surprise is the amount one can see from a plane. We are travelling about one thousand to fifteen hundred feet above sea-level. That is almost a quarter of a mile up. One can see down a quarter of a mile even more clearly than one can see a quarter of a mile along the street. Jersey from the sky looks just as awful as it does from the highway!

Jersey, however, lasts only a few minutes. Presently, there are ponds and patches of woods—the Hudson, not blue or silver, but opaque olive-green—the familiar highlands, where Hendrik Hudson and his ninepin players may well turn over with a round Dutch oath as the roar of the motor disturbs their sleep.

At Haverstraw, we cross the river. Up comes Bear Mountain Bridge; in a few minutes, the campus of Vassar; presently, the square, forbidding barrenness of pitiful Matteawan.

LIFE ON THE WING

One can move about in the big plane and talk easily enough above the muted drone. We change from side to side, picking up known landmarks, seeing far away what must be the Berkshires. Before we know it, we overpass the smoke that is Albany and drop to the flying field.

Here at Albany air-port, we transship the Western New York mail, take on the northbound sacks for Montreal, and change from our big tri-motored ship to a little single-motored Wasp Fairchild—a trifling bit of a dragon-fly throbbing in the long line-up of arriving and departing ships. For this is a busy place, junction-point of many

(Continued on page 124)

Valentine's Day

... Let the FTD wire FLOWERS

FLOWERS for Valentine's Day! She will remember, so don't you forget. And don't be dismayed by distance. Dependable F.T.D. florists will telegraph flowers *anywhere* at any time. They are Cupid's trusted aides.

THIS is the emblem of the Florists Telegraph Delivery Association. Look for it when telegraphing flowers.

Never too late to
Say it with Flowers
BY WIRE
WITH SAFETY

THE PERFECT HOSTESS

always knows she knows

No hesitation. No embarrassment No unnaturalness. That's why her guests are also at their ease. Such knowledge isn't a matter of direct inspiration from heaven. It comes by study . . . and the best textbook is Vogue's Book of Etiquette.

Give yourself a little examination now in modern good usage, with the following questions:

Is the oyster fork better placed at the left or right?

At the right. Though it's a fork, it's not a left-hand implement like other forks. So it belongs with the right-hand silver.

May one use artificial flowers on a dinner table?

Not the kind that pretend to be real flowers. Those that are merely lovely *décors de table*, like Chanel's crystal flowers, may be so used.

In seating a party of four at a wall-table in a restaurant, would you place the two women against the wall opposite the men, or seat them alternately?

Alternately, unless both ladies expressed a preference for the wall seats.

Social usage is constantly changing with the times. Vogue's Book of Etiquette is kept up to the moment. The would-be-perfect hostess refuses to live in doubt. She signs the little coupon below and keeps her manners in the mode along with her frocks.

VOGUE'S BOOK OF ETIQUETTE

$4, postpaid

To order by mail, use this coupon

VOGUE

THE GRAYBAR BUILDING

LEXINGTON AT 43RD, NEW YORK CITY

Please send me one copy of Vogue's Book of Etiquette. I enclose $4.

Miss
Mrs.....

Mr.
Street.....

City.....State..... V.M. 2-2-29

AMERICA TAKES TO THE AIR

(Continued from page 123)

air-routes, lively air-school, ground-school at work in an immense hangar, and playground of any amount of smartly dressed young people, masculine and feminine, arriving, departing, and greeting friends descended from the empyrean.

But we can not stay to look. Flight-Lieutenant Paul E. Reeder, our pilot, is waiting impatiently for us. We are overdue. The big Ford plane has come more slowly than the little Wasp whose place she has taken for to-day. Time must be made up between Albany and Montreal.

We climb into the cramped little camp-chair seats directly behind the pilot's perch. Instantly, we are away!

To us, the New York–Montreal highway is not news. Many a time, we have checked off its towns in our roadster. It is full bright day, now, and we can recognize landmarks. In this little plane, one can not talk. One lays lips to a friend's ear and bellows eagerly, "SARATOGA!"

He points in return, "Lake George!"

There is a map sticking out of Lieutenant Reeder's car-pocket. We appropriate it. Here we are, off the highway to the east, at the junction of Fair Leman River with Dead Man's Brook. And yonder—oh, surely yonder!—is the first beginning of Lake Champlain.

STRICTLY BUSINESS

This little mail plane is strictly business. It has no passenger refinements. But how she can go! Lieutenant Reeder refuses to be romantic. He wears a sheepie coat and a grey crush hat slightly over one ear. It is cold, here above the winter Adirondacks, and the plane leaks a hundred-and-twenty-mile breeze through every crack. Lieutenant Reeder drives her one-handed, warming the other hand alternately in a sheepie-pocket, as one drives an open roadster on a wintry day. The miles slide by.

Again, there is little sensation of speed. The Montreal highway is no slow traffic route, as any one who has driven it knows. Forty, fifty, sixty, seventy miles an hour is not uncommon among the cars that travel it. Yet, looking down upon those speeders, we see our ship leave car after car effortlessly behind. By craning, we can see the instrument board. The speedometer shows one hundred and ten to one hundred and twenty miles an hour. The altimeter shows fifteen hundred to twenty-five hundred feet above sea-level. The clock—such is the swift-mindedness of the children of the air—shows only the figures 12-3-6-9 on its face.

"Keeseville!" we shout to each other, picking up the white of the falls. "Plattsburg pretty soon!" Sure enough, there comes Plattsburg—Rouse's Point—and, with swiftness incredible to one who has wearily driven that last forty-odd miles of highway, there lifts over the world's shoulder to meet us the heights of Mount Royal and the two tall slim sky-scrapers of Montreal, looking like salt-and-pepper shakers from the air.

Lieutenant Reeder looks around, points to the flying field and the mooring mast building to hold the visiting English dirigible expected next spring, circles twice, losing altitude, shuts off his motor, and prepares to make his landing.

There is no more exciting moment than this in a plane.

Swoo-oop! down she comes on one ear; up rushes the earth to meet her. Lieutenant Reeder gives her a mouthful more gas to clear a ditch and a stone wall—shuts off again—we sweep along just above the rutted and icy earth. In the air, the speedometer needle registered one hundred and ten to one hundred and twenty miles an hour. Here, it registers a trifling sixty to seventy, but, close to the earth, one can see how fast one is going and the sensation is infinitely more appalling.

Then, as at the rise, there is a little bounce when the balloon tires catch earth—another—and, with a dashing curve, Lieutenant Reeder swings her into her place in line, just abaft the tidy red mail-truck bearing the arms of England and the legend Poste Royale. We have arrived.

MORE SPEED

This is a slow trip, because of the big observation cruiser losing time between New York and Albany. We left Newark about seven-thirty. We arrive at Montreal about eleven-thirty—four hours. By train, it takes overnight. A few weeks earlier we had felt quite puffed up over driving our roadster all night and making Montreal in eighteen hours. But, now, that doesn't look snappy to us any more. We are children of the air.

Yet this, airmen tell us, will shortly be slow travel. Radio communication between ground and plane will soon be a commonplace. Beacons are being installed to pierce darkness and fog. Routes and vagaries of weather are being charted, tabulated. Shortly, the ship will no longer need to be earth-bound for the sake of visibility. The pilot can rise far above contrary air-currents, hampering fogs and clouds, and fly in the thinner, less resistant upper airs. Near destination, he will get news of exact landing conditions on earth and descend as matter-of-factly as the engineer of the five-thirty-seven eases his local up to the Bronxville platform on the dot. No longer, then, need a young Lindbergh get lost in the fog above Maywood and make a forced landing in a cornfield. No longer, then, need night-flyers crash into unseen Appalachian mountain peaks. Within five years, says General O'Ryan, head of Colonial Airways, planes will network all over the country to all important cities at a sober schedule of three hundred miles an hour, carrying a dozen or more passengers in enclosed cabin planes with silenced motors through the high upper airs.

TOURING BY AIR

Even now, twenty-five thousand miles a day are being flown in the United States by some thirty commercial air-routes carrying mail, freight, and a limited number of passengers. Big luxurious air-liners ply at one hundred and twenty miles an hour twice a day between Los Angeles and San Francisco, and a fleet of five thirty-two-passenger planes is now building for this route. The trip averages three hours for three hundred and fifty miles. By spring, there will be a definite bidding for passenger traffic by many more of the mail routes.

As yet, however, trips in the majority of these planes are an adventure for the young and gay, rather than serious transportation for those who demand their comforts. One should be willing to take events as they come, with equanimity. And, above all, one should be a good sailor. Many trips are smooth as cream. But, flying as close to earth as ships do now, bumps are unavoidable. Overcrossing a pond, the plane strikes a column of cooler air as definitely as if it had struck an elevated pillar. Even a sun-heated

AMERICA TAKES TO THE AIR

(Continued from page 124)

cement road will give one a lively bounce. Squalls can not always be foretold a hundred miles ahead. They are thrilling, if one doesn't mind being now on one ear and now on the other or having the seat fall away beneath one and then come up to spank one smartly as the ship resumes her way.

As for safety, few commercial planes on regular routes have ever lost a passenger. Risks are frowned upon. Pilots who take a chance on cracking up expensive equipment are not wanted. A pilot caught stunting loses his license.

All of us can readily recall disasters by land and sea, from the *Titanic* down. Most of us could quote serious or fatal motor accidents in our own circle of acquaintance. Most of us could mention airplane crashes where new types of planes or new routes were being tested by experienced pilots, or where wild youngsters were risking their reckless necks in show-off stunting. But, can you think of any commercial 'plane carrying passengers on its regular trip that has crashed fatally?

Every day, commercial flying is growing safer, more comfortable, better provided with weather data, landing fields, beacons. Presently, it will be the most efficient method of transportation the world has ever seen.

"No matter what you say in your article," remarked an airplane man, "it will be out of date before your article appears in print. This business is developing as fast as that. What we knew yesterday is obsolete to-day, and what we know to-day will be obsolete to-morrow."

A BUSINESS FOR THE YOUNG

One of the most striking things about this swift young business is the youth of everybody concerned in it. Presidents of companies have no grey in their hair. Pilots are pink-cheeked lads with steady, judgmatical eyes. Physical vitality, physical stamina, well-balanced nerves are notable in the bearing and colour of the airplane crowd.

And young society is taking to airplanes like ducks to water.

Young Grover Loening is president of a company making Amphibians at Thirty-First Street and East River, New York. He, in company with "Jock" Whitney and Richard Hoyt, commute in their own planes from New York to Long Island. The time to Southampton is fifty minutes.

"Who is in the crowd who owns planes?" he repeated. "Why, almost everybody I know! Eric Wood, George Pynchon, Peter Brooks, Freddie Ames, George Edward Kent, 'Bunny' Warburton fly constantly. Bill Harding is a Travelair fan. Allan Hoover flies. Young Paul Mellon has flown in one of my Amphibians. Henry du Pont fell in love with a girl in Texas and flew down to see her from Wilmington every week-end. Fifteen members of his family went down to see his brother get his pilot's license at Kelly Field. Teddy and Helen Robinson commute every week-end to Herkimer by plane. The entire Guest family flies. Winston Guest is hopping off to Philadelphia all the time.

"Do they fly to football games? No, not much. The games finish too late, and night flying isn't so good about here until we get more beacons installed. Eric Wood flew a crowd down to a Princeton game last October. He went down a little early and landed on the parking field close by the gates.

"Washington diplomats do a great deal of flying. Trubee Davison has his own plane, and Mrs. Davison flies with him. Harry Davison charters a plane frequently. So does Schuyler Parsons. Senator Bingham and Governor Trumbull fly constantly.

"Sportsmen are taking it up, too. Tommy Hitchcock flies. Vincent Astor has had several planes of different types for years. Harold Vanderbilt has a Fokker flying boat. Charles Lawrence has his private flying field at Islip, but then, of course, he's the designer of the Wright Whirlwind motor."

The Aviation Country Clubs, Inc., are being made up of men like these. They form a national organization whose plans embrace the formation of flying clubs in Long Island, Westchester, and New Jersey, Philadelphia and Newport, with others to come as soon as possible in the principal cities of the United States. The board of governors is:

Charles A. Lawrence
Sherman M. Fairchild
Robert Law, junior
George B. Post
Earl D. Osborn
James B. Taylor, junior
William A. Rockefeller

Investment in club-house with field and flying equipment is estimated at one hundred and four thousand dollars. Annual operating and maintenance costs at thirty-eight thousand, eight hundred and fifteen dollars. The paragraph on membership is worth quotation.

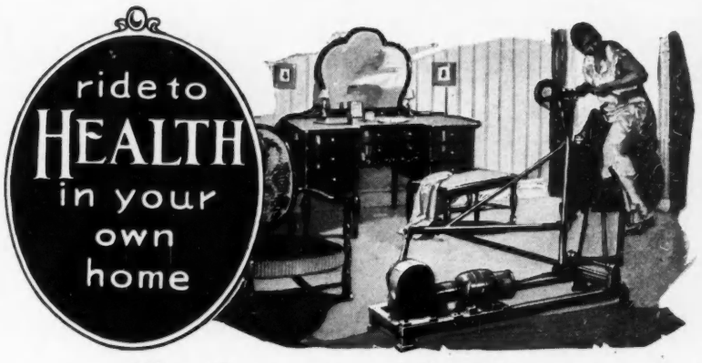
"The privilege of membership in the Club will be offered only to socially congenial people. It attracts the sportsman with a vision of speed, convenience, and pleasure obtainable nowhere but in the air . . . one who prefers to view congested conditions from the free heights . . . the man who sees the possibility of lunch and dinner being, perhaps, seven or eight hundred miles apart . . . the man who tours by continents, thrills to the vast broadening of his horizon from the air."

"That's going to be an interesting paragraph to look back on, some day," said an airman. "I'm willing to bet that it will be nearer fifteen hundred miles between lunch and dinner."

Women are taking up flying with surprising enthusiasm. Not merely the Amelia Earharts and Lady Heaths, but many a young society woman has her pilot's license. Many a young man is adored for his plane, as well as his personal qualifications. Many a younger hostess in New York takes her guests for a night flight above Manhattan after dinner. The big Ford observation cruiser makes two flights an evening, at ten dollars for each person, or one hundred and twenty dollars for the plane.

Last summer, Grover Loening flew a great many people from New York to Newport, landing at Bailey's Beach. The women there were keen to fly. Ethel Harriman Russell, Countess Bernadotte, Marion Gray, Edith Woodward, Frances Wellman, and Mrs. Warren Leslie were all enthusiasts. Mrs. Leopold Stokowski, Ruth Nichols, and Alice De Lamar are among those who have pilot's licenses. Eleanor Hoyt, who is only sixteen, not only owns a pilot's license, but has the honour of having taken Colonel Lindbergh up as a passenger. There are many more.

Indeed, the feminine view-point of the rising generation was neatly expressed at a New York luncheon recently by Mrs. A. Barton Hepburn. She said, "A woman's age is now judged, not by her calendar years, but rather by the fact that she has been up in an airplane, wants to go up in an airplane, or is afraid to go up in an airplane. If the latter, then obsolescence has set in!"



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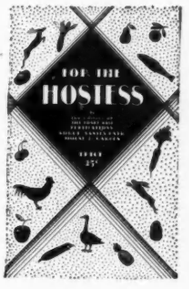

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THE NIGHT-LIFE OF NEW YORK

(Continued from page 44)

and so beautifully like a musical-comedy setting that one feels that at last one's highest ambition is fulfilled and that one has been given a job on the stage. Above a royal-blue sky with an electric moon and stars, roses are painted on the apricot canvas walls, and a few artificial ones, to add a further touch of reality, are glued on top. The cigarette girl is dressed in a costume just like one's first fancy-dress costume. How vividly one remembers that fez, the acid, bitter smell of the gold braid on the royal-blue velveteen jacket, and trying to convince the nurse that the girdle could be swathed *much* tighter!

ACROBATS À LA PICASSO

One recognizes the anaemic bandsmen as those that did not detract from one's discomfort and embarrassment on that never-to-be-forgotten night that one saw Bordoni in "Paris." The dancers insinuate themselves around the room with a feigned look of boredom on their smug faces. There are spats and spangles, picture frocks and golf jumpers, court shoes and clodhoppers, a Spanish comb, delicately poised fingers, jutting elbows, swaying hips. "He treats me badly each time that we meet, but I must have that man!" A long and elaborate cabaret begins. A Miss Somebody sings in a very unbecoming light, a man with boneless legs does a horrible dance, and, suddenly, three Picasso-like acrobats appear! Bravo! Two men in white flannels start to maul a woman wearing a tinselled stomacher and with long hair that looks as though it would feel like the rocking-horse's tail if one ran one's fingers through it. The female is flung sky-high, down, up! Oops! The rocking-horse's tail swishes over a supper-table and skims a champagne glass, and a fat woman in purple prays. A rattle, a roll of drums, a scream! Azare!! Azare!! Hey Presto! It is done. Amidst a storm of frantic applause, the panting and snorting trio retires; they retire and to what? Does she say as she butters the hot toast, "I suddenly remembered, Fred, while you were throwing me over Harry's head, that Rebecca Behmhardt told me where to go for a new abdominal belt?"

ALL ROADS LEAD TO CHILD'S

If it is as late as four or five in the morning when you leave, you might go to Child's on Fifty-Seventh Street and Fifth Avenue for coffee, delicious puffed rice and cream, and bacon and eggs, for you will enjoy the sanitary cleanliness, the hygienic white tiles, the milky freshness, and the meticulous scrupulousness of the waiters, looking like dentists in starched white coats. There is no smoky fugginess here, no surreptitious gin drinking. "What a marvellous emerald necklace that woman eating sausages over there is wearing! It's nearly as lovely as Mrs. Harrison Williams's."

And there you have the recipe for two excellent evenings' entertainment of totally different species, and there are still other places, though there is no place to correspond to the unique Boeuf sur le Toit of Paris, or the Eiffel Tower, or Scott's of London.

The roof at the St. Regis has been rendered exclusive by having been turned into a club and newly christened, with great originality, the Club St. Regis. Here, you see diamonds almost as many in number as at the Embassy—but in paste. The crowd is widely diversified—the plump and habitually cross ladies rival in number the oh so effervescent little sub-debs with their callow escorts. There is always sure to be some one there you've seen from afar—like Mayor Walker or Marilyn Miller, and the rest of the people are like the usual habitués of night-clubs—but a little nicer. Vincent Lopez's crew provides the necessary stimulation and play on your emotions, the while Urban's endless-tailed parrots cast their sphinx-like glances at you from their lofty perches up near the ceiling.

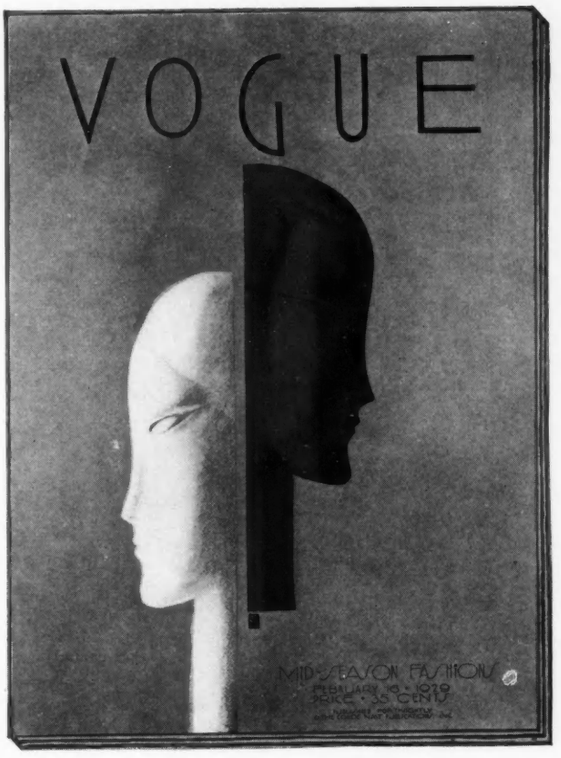
MAYFAIR IN NEW YORK

At the "Mayfair," you will find the actresses, the actors, and their girl and boy friends at play. Miss Peggy Hopkins Joyce will be there with at least two beaux, who struggle furiously for the honour of lifting off her ermine wrap. Marilyn Miller is treading a measure with Mr. Whiting of "Hold Everything!" It is all very jolly, and the lobster thermidor is the best in the world, but, if you like stage people only when tripping the boards and you suddenly possess a desire to hear the screaming of the débutantes of the season, then go to Pierre's and dine and dance. As you arrive, a sheepish photographer will explode a flash-light powder at you.

THE FOOLISHNESS OF THE FOLLIES

And if it happens to be the opening night of the Ziegfeld Follies, you might take the elevator above the New Amsterdam Theatre merely to see the glut of canary-blondes, George Gershwin, Fanny Brice, Mrs. Glaenzer, the inevitable Miss Joyce and the other variegated celebrities present; but there are disadvantages—the tickets cost you a small fortune, the density and heat of the smoky atmosphere are overwhelming, and you will suffer from claustrophobia at the lowness of the ceilings. The cabaret performance will amaze you by its antiquated banality. (Even to-day the chorus ladies are still made to dance dressed up in balloons, which young men still delight to pop with their cigarette ends). And when a group of sad old "dressers" are brought on wearing the costumes in which they dressed the stage heroines of twenty years ago, the sentimentality becomes silly, and surely the audience, merely out of chivalry, applauds.

If you, poor unfortunate, find yourself in town on Sunday night, go to "Voisin's," where there is an exquisite collection of ridiculous pictures in the lobby; there is a portrait of a young girl holding a dog, and the two are quite indistinguishable from each other. Naked Venuses with Merry Widow coiffures posture delicately with chiffon drapery in fussy gilt frames, and, when you have eaten your excellent dinner and feel that all is well with the world, go to hear Ruth Draper—a Sunday evening entertainer most suitable for Royalty.



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MID-SEASON FASHIONS

Number of Vogue

Dated February 16

Fashions for the mid-season resorts . . . Aiken . . . White Sulphur Springs . . . Asheville . . . Del Monte. Whether you're going for the golf, or the cross-country horseback riding, or the gay whirl of parties, you'll need to know what the smart woman will wear at this important season between winter and spring.

But even if you are not going to a resort this season, you'll want to have this issue. In it, Vogue has planned a new wardrobe for the older woman . . . an article on shoes and stockings, giving the new styles in shoes and the new stocking colours . . . a "wrong-to-right" ensemble, in which Vogue illustrates how the wrong hat, shoes and accessories can ruin the effect of an otherwise chic costume. In the fashion pages of this number can be seen the last traces of the winter and a fresh anticipation of the new spring mode.

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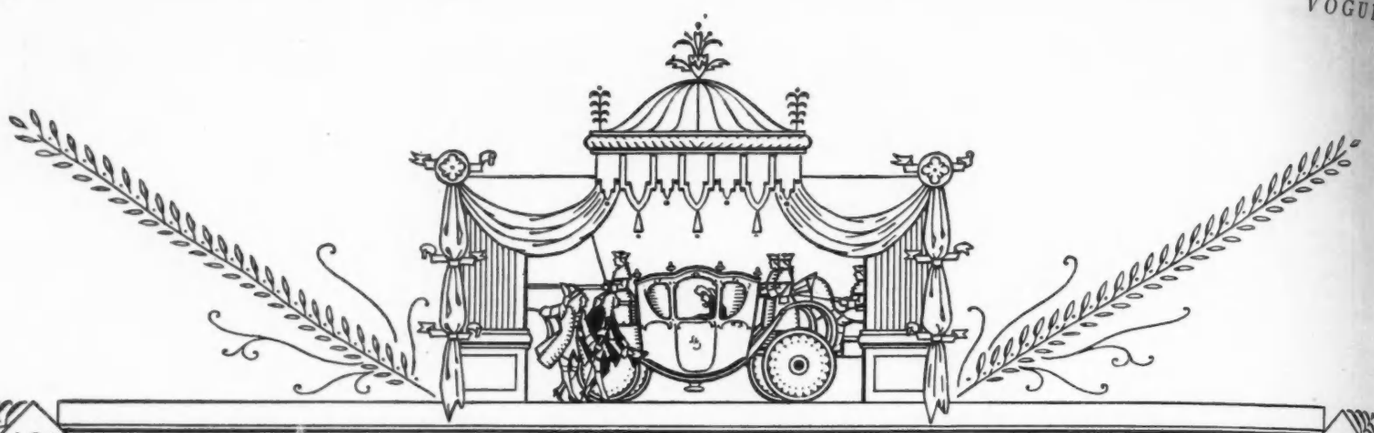

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